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p.39

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plus

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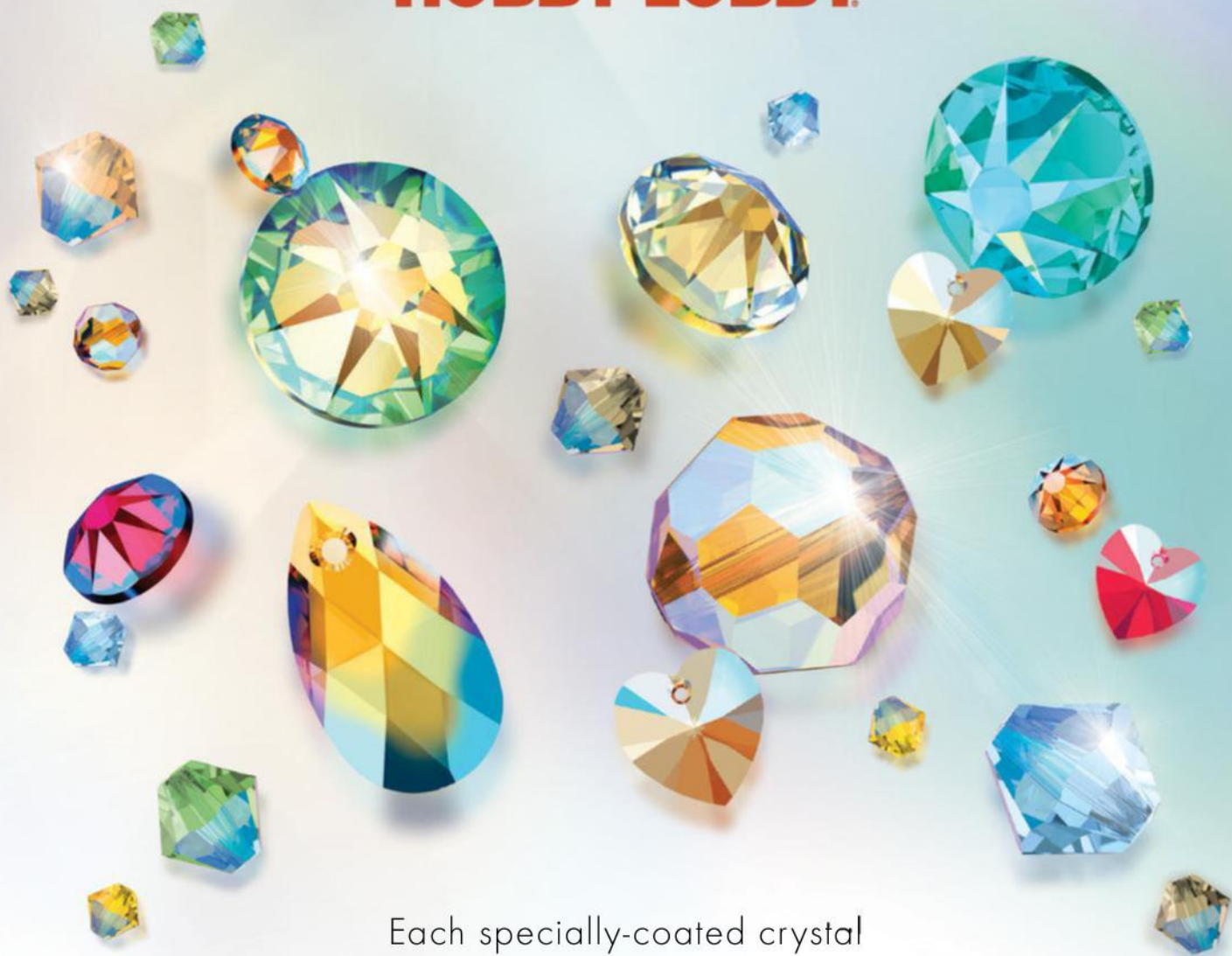
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Welcome



24



27



30



34



65



70



73



77



80

- 24 Serpentine swirl necklace | by Adrienne Gaskell
- 27 **ON THE COVER**
Burst of brilliance necklace | by Michelle Leonardo
- 30 Maltese cross bracelet | by Justine Gage
- 34 Lovely lilies soutache earrings | by Olga Henderson
- 65 Midnight sparkle necklace | by Janice Chatham
- 70 Persian passion earrings | by Debora Hodoyer
- 73 The countess bracelet | by Marcia L. Balonis
- 77 Winter solstice necklace | by Melissa Grakowsky Shippee
- 80 Technique Workshop: On the edge
by Jamie Cloud Eakin

p.39

1 * 2 * 3 HOLIDAYS

Have yourself a handmade holiday with these quick and clever projects. Each easy endeavor makes up to three treasures, including glittering jewelry, unique ornaments, and charming gift toppers. Small changes to the components and designs will arm you with handfuls of presents for every holiday gathering.

WEAR
JEWELRY TO MAKE YOU FEEL FESTIVE THROUGHOUT THIS PARTY-PACKED SEASON.

CARE
PRESENT TOPPERS FOR THOSE SPECIAL PEOPLE ON YOUR GIFT-GIVING LIST.

SHARE
BEADED ORNAMENTS TO HANG ON PINES AND WINDOWPANES FOR ALL TO ENJOY.

THERE'S STILL TIME! Special 16-page HOLIDAY SECTION

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- 41 Jolly old St. Nicholas | by Diane Jolie
- 42 Crystal formations | by Diane Jolie
- 44 O Christmas trees | by Diane Jolie
- 46 Tinsel waterfalls | by Lindsay Burke
- 48 Flores de noche buena | by Linda A. Hartung
- 50 Ring in the New Year | by Anna Elizabeth Draeger
- 52 Garland greenery | by Cathy Jakicic
- 54 Frosted pendants | by Jane Konkel



50



52



44

IN EVERY ISSUE

- 6 Editorial
- 8 Contributors
- 11 Bead Soup
Jewelry trends and tips, books,
shows, events, and promotions
from the world of beading
- 18 Your Work
- 20 Handy Dandy Guide:
Memory wire
- 22 Gemstone Savvy:
Turquoise
- 26 Intertwinings:
Z-spiral vs. S-spiral
- 90 Anything Goes

ARTIST PROFILE

59 Helena Tang-Lim
From CEO to bead-trepreneur
by Cindy Crain Newman



BB
extra

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your December
issue of *B&B Extra*
on December 1 at
facetjewelry.com/extra

Snowflake pendant
by Theodora Seimeni ↓



Royal pendant
by Cathy Andrews ↑



Bowtie earrings
by Iulia Postica ↑



Passion flower necklace
by Carolyn Cave →



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ten permission from the publisher. Please send edi-
torial contributions to: Editor, Bead&Button, P.O. Box
1612, Waukesha, WI 53187-1612. We cannot assume
responsibility for manuscripts or materials submitted
to us. Single copy \$5.99 U.S. Subscription rates:
1 year (6 issues) \$28.95, 2 years (12 issues) \$55.95,
3 years (18 issues) \$79.95. Canadian: 1 year \$36.95,
2 years \$71.95, 3 years \$103.95. Canadian: Add \$8.00
postage per year. Canadian price includes GST, pay-
able in U.S. funds. International: Add \$14.00 postage
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Printed in U.S.A.

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Handmade holiday

For many years, this season would find me

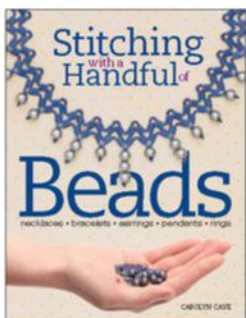
scurrying around from store to store, looking for the perfect holiday gift for each family member. Until recently, that is, because almost everyone has now taken to creating an online wish list with links to the exact thing they want. I know a lot of people like that because then they're sure their gifts will be appreciated. But to me it seems impersonal. And since I actually enjoy pondering what I think my loved ones would like, I am going to go back to my old ways. But this year, I plan to stay home a little bit more and make some handmade beaded gifts. And what better place to start than this issue! Not only does it contain lots of gorgeous, holiday-ready jewelry, like Michelle Leonardo's crystal-studded collar shown on the cover, it also features a fun 16-page holiday section filled with quick-and-easy designs that can be made three ways — as jewelry, an ornament, or a gift embellishment. The variations leave a lot of room for customization, so I can tailor them to everyone on my list. I think this will be my best handmade holiday yet.

Happy holidays from all of us at *Bead&Button* magazine — and happy beading!

Julia Gerlach
Editor, *Bead&Button*
editor@beadandbutton.com

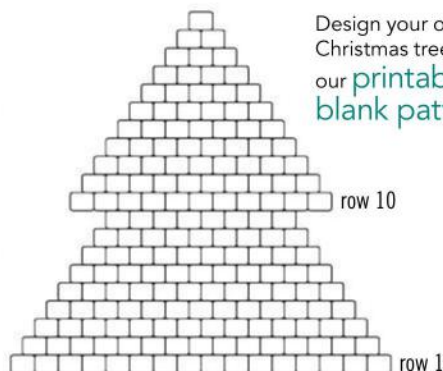
FIND THE BEAD STRAND

Join the fun! Find the hidden picture of a bead strand (exactly like the one at right) and email me by January 5 with the page number the strand is on (put "Find the Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of Carolyn Cave's new book, *Stitching with a Handful of Beads*. Good luck and happy hunting!



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JEWELRY MAKING START TO FINISH

Visit Bead&Button's new website, FacetJewelry.com, for free projects, videos, blogs, galleries, design challenges, and more, all updated daily.



Design your own Christmas trees with our [printable blank patterns](#).

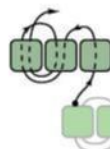
Kumihimo: Learn more about Z-spiral and S-spiral.



VIDEOS TO ENHANCE YOUR LEARNING



Get a helpful demo showing how to make this [crystal cocktail ring](#).



Brick stitch increasing two ways.

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What is on your beading

wish list?

FOR A BEADERS' GIFT GUIDE, SEE P. 12.

My beading wish list would be for more color options for findings. I really wish that more fancy clasps came in black, antique copper, and antique brass. Silver and gold should not be the only choices.

– Marcia L. Balonis



I wish for a magic beading wand that would clean up my studio and bead boards! Until that happens, I'll be happy with more storage and organization supplies like the flip-top plastic boxes shown on p.12.

– Lindsay Burke



Besides wishing I had more time to bead, I would really like to learn how to use a loom.

– Janice Chatham



My wish is that beading would burn a lot of calories, almost like running a marathon. In that case, beading would require you to consume chocolate, ice cream, cake, or whatever it is that you eat to treat yourself. Beading offers obvious mental healing powers, so my wish is to extend this to the physical arena, too.

– Jamie Cloud Eakin



On my beading wish list is magic continuous thread, so that I can just keep on beading without having to end and add thread all the time! In the meantime, I use a weaver's knot to make adding thread as quick as possible.

– Justine Gage



I wish I had someone to put away everything after I finish a beading project and keep me organized!

– Linda A. Hartung



My usual beading wish list has soutache braid, semi-precious stone beads, cabochons, and beautiful Swarovski crystals and pearls. But recently I've got some new listings: Italian soutache that I find very beautiful because of its colors and sparkles, and carved stone cabochons that inspire me to make unique jewelry pieces.

– Olga Henderson



My wish is to have more time to bead, explore new bead shapes, and play with color.

– Debora Hodooyer



At the top of my list — more time to bead and design! My adorable toddlers keep me extremely busy, so it can be hard to find peaceful creative time. Balancing time for both family and creativity is always my goal.

– Michelle Leonardo



A better organization system! I have outgrown my previous storage system comprised of small plastic shoeboxes on shelves and plastic storage drawers, and need a system that can hold much larger quantities of beads.

– Melissa Grakowsky Shippee

see more from our contributors

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'Plato's Water Icos' sculpture by Pamm Horbit, featuring TOHO Aiko Precision Cylinder beads. Contact Pamm at whitelotusbeading@google.net.

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WHAT'S HAPPENING >>

BEADING FOR A CAUSE

For those of us who devote a lot of time to beading, soothing and therapeutic are not surprising words to associate with the hobby. Recognizing this, twin sisters and bead shop owners Ann and Anita Tristan decided to offer support to their northwest Ohio community in a caring, beady way. These owners of Bonita Bead Boutique provide specialized art beading programs geared to adults and children in hospitals, outpatient cancer centers, and a developmental disability art studio in Toledo, Ohio. Earlier this year, the Tristans paid a visit to the children and teens at the ProMedica Toledo Children's Hospital, teaching them how to create their own lampwork necklace or bracelet. They also worked with parents coping with having a child in the NICU area, providing beading therapy during their challenging time. "The beading experience provided a sense of accomplishment and offered freedom from their worries," Anita explained. "It gave the children a sense of hope, peace, comfort, and lastly, smiles on their faces."

Kudos to the Tristans for spreading the joy of beading and making the world a better place one bead at a time. Contact them at bonitabeadboutique.com.



Ann (left) and Anita (right) Tristan

How are you going to celebrate **National Button Day?**

Do you button up all the way to the top on this special day? Wear a statement button? Or maybe you don your best and most buttony jewelry? Regardless, National Button Day is on November 16. See how *Bead&Button* celebrates the day by connecting with us at facebook.com/beadandbutton and share your button projects, ideas, and enthusiasm along with us.



➔ If you have beading news or events, send emails to editor@beadandbutton.com, and put "Bead Soup" in the subject line.

'tis the season TO SHOP

AKS GEM, JEWELRY & BEAD SHOW

Dallas, TX; December 1-3, 2017
aksshow.com

For both wholesale and retail shoppers, the show features beads, gems, and jewelry. Classes taught by Naomi Fron.

AMERICAN BEAD AND MERCHANDISE SHOW

Knoxville, TN; November 11-12, 2017
Atlanta, GA; November 18-19, 2017
Memphis, TN; December 9-10, 2017
americanbeadshows.com

These two-day events showcase beading and jewelry supplies, finished jewelry, weaving materials, and more. Look for coupons on their website.

INTERGALACTIC BEAD & JEWELRY SHOWS

Richmond, VA; November 11-12, 2017
Charlotte, NC; November 18-19, 2017
beadshows.com

You'll find hand-selected beads, gems, and stones from all over the world at both of these events.

GEMSTREET USA BEAD & JEWELRY SHOW

Hamburg, NY
November 10-12, 2017
gemstreetusa.com

From amethyst to zircon, this show offers fine gems, jewelry, beads, minerals, and fossils.

TULSA BEAD MARKET

Tulsa, OK
November 10-11, 2017
thebeadmarket.net

Admission is free for this market where you'll find wholesale and retail fashion accessories, lapidary, and beads.

*All show details are subject to change.



READY, SET, BEAD!

Jane Danley Cruz's new book makes finding time to bead a breeze! Projects are arranged by the approximate amount of time it takes to complete them, with chapter 1 projects taking less than an hour each and those in chapter 4 taking up to four hours. This is a great book for beginner to intermediate beaders and features 25+ quick and easy designs, including earrings, rings, bracelets, pendants, and necklaces, all using easy-to-find beads. Find this Kalmbach publication at JewelryAndBeadingsStore.com.



EMBROIDERY SQUARES

What do you get if you pair bead embroidery with the adult coloring trend? Beading Between the Lines designs on Ultrasuede! These 4½ x 4½ in. (11.4 x 11.4 cm) embroidery templates are a great way to get started with this fun technique! Look for them at knotjustbeads.com, and watch our video tutorial at facebook.com/BeadandButton.



HOLIDAY SPECIAL ISSUE

The staff at Bead&Button adores making holiday ornaments, so we're really excited about our newest publication. Available in print or digital formats, this is your guide to a sparkling handmade holiday! With more than 30 projects, you'll find everything from easy to challenging beading designs, plus a few non-beaded projects. It makes the perfect gift for anyone excited about holiday projects. Find this Kalmbach publication at JewelryAndBeadingsStore.com.



CONTAIN YOUR ENTHUSIASM

Who can't use more or better organization? Whether you need plastic storage boxes (fusionbeads.com) or a complete organization system, like this triple large cabinet unit (bestscrapbookshelf.com), a little organization goes a long way.



PMC STARTER KIT

Wherever your interests lie, a starter kit probably exists to help you pursue your passion. This Precious Metal Clay kit from seattlefindings.com, for instance, offers all the supplies needed to get started, including 16 g of PMC3. For those who prefer a more guided approach, consider a gift of tickets to your favorite bead show or local bead store classroom.



ALL ABOARD!

New from ThreadABead, this adorable Christmas peyote stitch pattern makes a 10-in. (25 cm) train ornament made up of an engine and four cars. Look for all five patterns to be available by mid-November. Purchase and download the electronic patterns at threadabead.com.





PANIC BUTTON

Q My jewelry sometimes looks boring to me. What can I do to spice things up or put my beads together in a fresh, new way?

A Often in making a piece of beadwork, we work in mostly solid colors. In reality, though, most of what we see has highlights, shadows, and variations that show reflections. When we apply this idea to our beadwork, it makes jewelry more appealing and the process more fun.

Making (and using) a mix

One thing you can do is take beads left over from other projects and transform them into something new. Here's an example: I recently came across some two-hole crescents in a variety of colors left over from earlier projects and some I had purchased because I liked the color. As I laid them out, I began to see groups of colors: a blue group, a green group, and a neutral group. The neutral group had some gray-green, gold-green, olive green, etc., so I expanded this group by adding some gold and gray beads to it. Soon it looked like there would be enough to actually make a project, so I decided to go for it, and mixed them all together (**photo a**).

I loved the exciting, rich mixture of colors, and before long, I had made this necklace (**photo b**). It is all done in neutrals, but the mix of hues makes it exciting. The key to making a subtle mix like this is finding beads that are close in value, i.e., how light or dark they are. In other words, I chose beads with low contrast, which are close to each other on the color wheel. If you choose a mix of beads with a high contrast in value or color, you may run the risk of getting more of a salt-and-pepper look.

Compare and contrast

Mixes like these, however, may not always be the answer. At times, you may want the bold clarity of a solid color, so consider carefully the effect you are trying to achieve in your piece. When I made my crescent-bead necklace, I also made this solid magenta bracelet with gold accents (**photo c**). The stitching pattern is the same but the color treatment gives this a very different look from the necklace. You may also want to consider a mix of colors surrounded by a bold line of solid color.

Beyond color

There are other types of contrast, such as contrast of texture. It may be comfortable when you are selecting beads to find a group of neutrals that has subtle differences as I did above, but let's go beyond this. Why not add contrast of texture (matte and shiny)? Shown in **photo d** is a mix of finishes with beads that are all in the same color family: green Picasso, matte metallic, halo, and luster. In **photo e** there are bronze metallic and metallic suede in three shades of gold. Notice how the shine in the bronze metallic catches your eye? The more you experiment and read about design, the better you'll be at making decisions on what to do.

Aren't beads fun?

Diane Fitzgerald (dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading. If you have a question you'd like Diane to answer, send it to us at editor@beadandbutton.com, and put "Panic button" in the subject line. You may see your question in print!





Julie Malcolm
BLING IT UP polymer winner
"Golden sunset" • Shiny polymer clay beads with fire-polished beads and glass pearls.

Roxanne Brown
BLING IT UP Readers' Choice Winner
"Night shine" • Bib necklace with silk duppioni padded base, hand-stitched with rhinestones cups.

DESIGN CHALLENGE WINNERS



Kimberly Newman >>
UPCYCLE metals winner
"Story time cuffs"
Cuffs made from place mat/napkin rings, cut and hammered with rhinestones, broken jewelry, and other found objects added.

<< *Diane Bowman*
UPCYCLE stitching winner
"AI or IT necklace"
Bead embroidery with circuit boards and broken computer parts.



JOIN US >>

We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

November, 2017: A CHILL IN THE AIR

Winter is approaching and more time is spent indoors by the fire. As days grow darker and colder, we get cozy, light candles, and cuddle up with tea or cocoa. We begin to prepare for time with family and feasting. Where does your jewelry take you during these gray, gusty days? Do you bead crochet, or torch-fire metal? Settle in with embroidery, or perhaps weave some wire? Show us what keeps you warm as we prepare for the coming cold during November!

December, 2017: A TIME FOR CELEBRATION

So many things to celebrate at this time of the year: Kwanzaa, Hanukkah, Ramadan, Christmas, New Year's Eve, and the Solstice! What do you create for your celebrations? Submit your ornaments, amulet bags, beaded banners, table decorations, candle holders — anything you want, as long as it's festive! (Jewelry too, of course!)



WATCH FOR IT!
Coming in the next issue



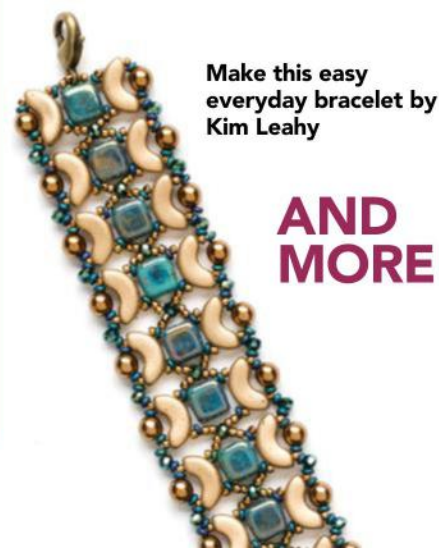
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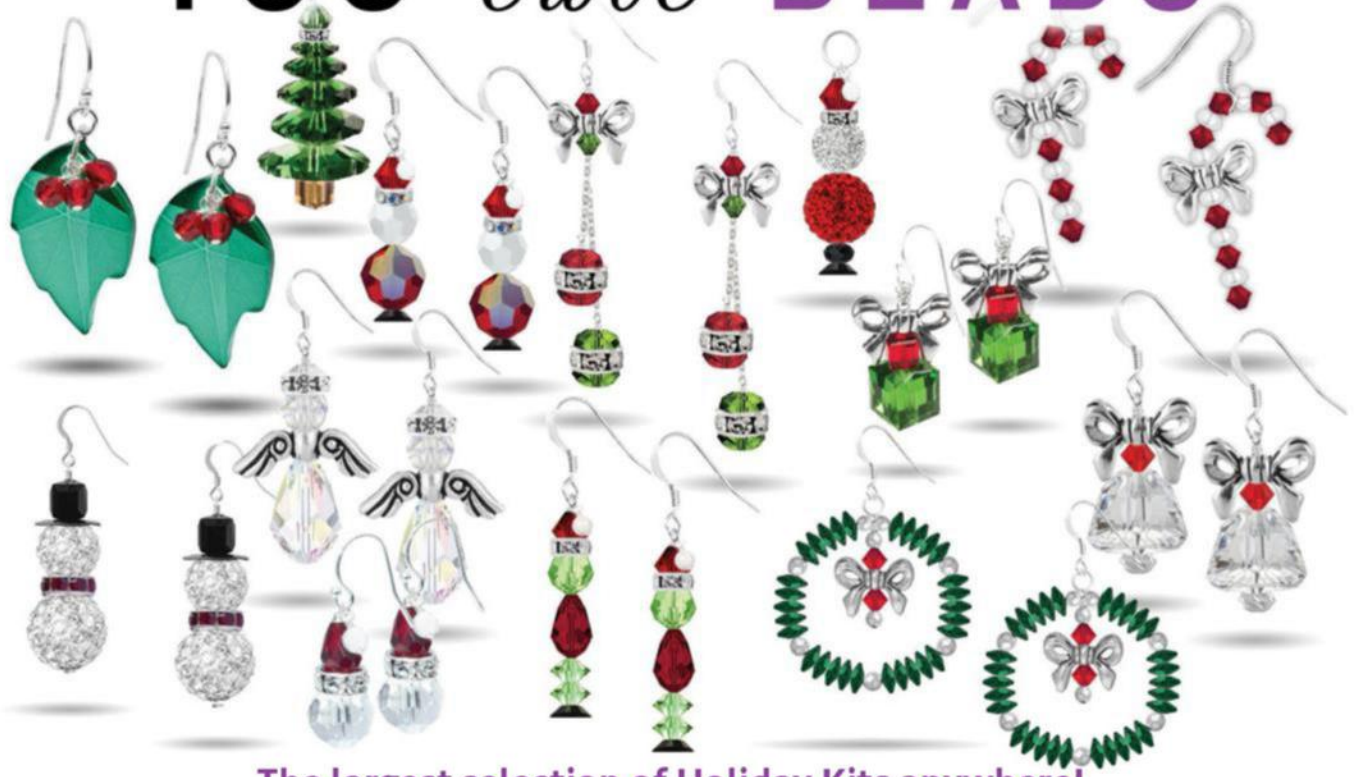
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FEBRUARY 24 & 25	Clarksville, MD
MARCH 3 & 4	North Haven, CT
MARCH 10 & 11	Edison, NJ
MARCH 24 & 25	Amherst, NY (Buffalo)
APRIL 6, 7 & 8 (3 Days)	Oaks, PA
APRIL 21 & 22	Liverpool, NY (Syracuse)
APRIL 28 (Sat)	Fishkill, NY
MAY 6 (Sun)	Albany, NY
MAY 11 & 12	Marlborough, MA
JUNE 3 (Sun)	New Hope, PA
JULY 14 (Sun)	Edison, NJ
JULY 21 & 22	Clarksville, MD
JULY 28 & 29	Concord, NH
SEPTEMBER 14 & 15 (Fri & Sat)	Marlborough, MA
SEPTEMBER 22 (Sat)	Allentown, PA
SEPTEMBER 29 (Sat)	Fishkill, NY
OCTOBER 6 & 7	Liverpool, NY (Syracuse)
OCTOBER 13 & 14	Edison, NJ
OCTOBER 27 & 28	Clarksville, MD
NOVEMBER 2 & 3 (Fri & Sat)	Marlborough, MA
NOVEMBER 10 & 11	Albany, NY
NOVEMBER 17 & 18	North Haven, CT

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Design

Renacer necklace

"Renacer" translates as "to be reborn" in Spanish, so it is truly fitting for this piece. Not only does the cherry blossom signify rebirth from the cold of winter, but with this necklace it also signals my return to beading from a long sabbatical I took to attend to my health. I love designing pieces that are inspired by Mother Nature. Beading to me is a healing therapy that gives me strength and allows me to express my thoughts and feelings.

Aurelio Castaño

White Plains, New York

aclpatternsandmore.com

Velvet Crossing

"Velvet Crossing" combines my love of RAW, CRAW, structure, and balance. I was inspired by Melanie Potter to create a jewelry design where the clasp blends seamlessly into the design and is part of the front focal point. I accomplished this with the two smaller side triangles and a snap-together flap.

Norma Jean Dell

Louisville, Tennessee

njdesigns1.etsy.com



inspiration

Aventurine flower

This was one of my first big projects, and I worked on several design ideas before deciding on the final layout. The piece incorporates beautiful marquise-shaped green aventurine beads, glass coin beads, Swarovski pearls, crystal cup chain, and seed beads.

Olga Henderson
Solihull, United Kingdom
soutachebyolga.etsy.com
by-olga.uk

Enchanted necklace

Who wouldn't feel like a princess with this on! As soon as I finished this necklace, "Enchanted" was the first name I thought of. It's done in CRAW stitch with scrolls surrounding large bezeled beads, accented with pearls encased in seed beads and rondelles, and finished off with a matching beaded toggle.

Kathleen Devine
Morrisville, Pennsylvania
kddesignsbykdevine.etsy.com



Memory wire

by Julia Gerlach

A favorite go-to stringing material, memory wire has unique properties. Learn to wrangle them for quick-to-make, long-lasting jewelry.



memory wire is a hardened steel wire (usually 21–22 gauge) that goes through a chemical process that causes it to maintain its shape. It “remembers” its form and will snap back into position after being stretched. Caution — it may lose some of its springiness over time if it is coiled and uncoiled a lot or if you are rough with it (purposefully stretch and bend it), so you may not be able to count on your memory wire jewelry lasting forever. But if you treat it well and you follow these suggestions, you’ll find memory wire to be a useful and enjoyable material to include in your beading repertoire.

THE RIGHT STUFF

Memory wire comes in several sizes that are perfect for making necklaces, bracelets, and rings. While memory wire is usually round, bracelet-sized memory wire is also available in an oval shape instead. Seeing as wrists are more oval shaped, you may find this to be a better option for you.

Other options include various finishes (dark silver, bright silver, gold, bronze, copper, and black) as well as square/flat wire instead of round wire. The square/flat wire version is most suitable if you want to add wire-woven elements using regular wire to a base that is made of memory wire.

THE RIGHT TOOLS

Because memory wire is made of hardened steel, you must be careful not to use your jewelry-grade wire cutters on it — the memory wire will nick them! Instead, use memory wire cutters, also sometimes called tempered steel wire cutters, or use heavy duty wire cutters.



Another option for cutting memory wire is to not use cutters at all. What?!??? That’s right — because it is so hard, memory wire is also very brittle, which means it can be broken instead of cut. Simply grasp the wire with two pairs of chainnose pliers, and bend it back and forth a few times until it breaks.

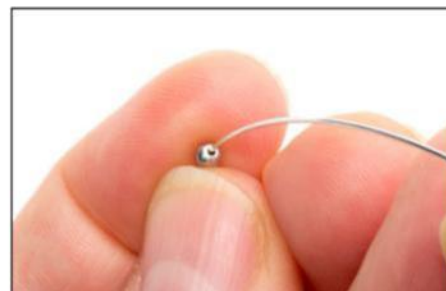


FINISHING TOUCHES

The most common way to finish memory wire is to make a simple loop at each end. Don’t bother trying to make a fancy wrapped loop — the wire is too stiff to do that. Simply grip the very end of the wire with roundnose pliers, and rotate them to make a loop.



Another option for finishing is to glue a memory wire end cap, which looks like a small half-drilled metal bead, onto the tip of the wire. Use two-part epoxy or cyanoacrylate adhesive for the most secure connection.



3 TIPS FOR GREAT RESULTS

1 Because of the springiness, memory wire can be a little difficult to work with and the coiled portion will sometimes get in your way as you are working with it. If this becomes a problem, wrap the coil around your wrist or hand as you are stringing beads to keep it out of the way.



2 Stringing beads onto memory wire can get tedious, especially if you pick each one up in your fingers before stringing them. Instead, try using the end of the wire like a needle to pick up beads: Hold the wire close to the end to maintain control, and push it through the beads.



3 If possible, use beads that are prestrung on cotton or monofilament. Pinch the end of the strand between the forefinger and middle finger of your nondominant hand, and guide the rest of the strand over your thumb. Slide the memory wire through the beads. When you've strung about 2 in. (5 cm), pull the cotton cord or monofilament out of the beads, leaving them on the memory wire.



If using Czech seed beads, some size 11's will work with this method, though others won't (usually those with coatings have holes that are too small). Anything size 8 or larger should work, as should most Czech pressed glass, like fire-polished beads.

APPROXIMATE SIZES (COIL DIAMETER)

The different manufacturers of memory wire list sizes in a variety of ways, some giving actual coil diameters, others using descriptors like small or large. Here are some common sizes.

ring	bracelet	oval bracelet	necklace
3/4 in.	1 1/2 in.	2.2 x 2.7 in.	3 1/2 in.
	2 in.	2.4 x 3.1 in.	3 3/4 in.
	2 1/4 in.		4–4 1/2 in.
	2 1/2 in.		
	2 3/4 in.		

PACKAGING

Memory wire is often sold as a certain number of loops, i.e. "12 loops," though you will sometimes find it sold by the ounce.

Approximate loops/coils per ounce

ring	195–200
bracelet	70–75
necklace	35–38



*small
bracelet
wire*



*oval
bracelet
wire*



*ring
wire*



*large
bracelet
wire*

*medium
bracelet
wire*



*necklace
wire*

Sacred mythologies

by Kia Resnick

TURQUOISE:
Looking somewhat like
a cross between sky
and water made solid,
the mesmerizing blue-
green hue of turquoise
has enchanted mankind
for millennia.



Turquoise was one of the first gems ever to be cut and polished. People have imbued this sky colored stone with magical powers since prehistoric times, and it holds a place in the sacred mythology of diverse cultures in far-flung parts of the globe.

In Egypt turquoise was carved into scarabs, symbolizing life, death, and rebirth. The stone was also associated with Hathor, the Mother Goddess, deity of beauty, joy, fertility, and the sky.

In the western hemisphere, hundreds of miles from its source at the Cerillos Mine near Santa Fe, New Mexico, high-ranking Aztecs were buried with fragments of turquoise in their mouths at grave sites in central Mexico. The Aztec believed the gem to be petrified tears from their Sky Goddess, while the Navajo's most important goddess, Changing Woman, was actually made of turquoise. The stone also plays a part in the Hopi creation myth.

TIME AND GEOGRAPHY

Technically, turquoise is a hydrated phosphate of copper and aluminum, which takes about 30 million years to create. Copper, the crucial element that gives turquoise its gorgeous coloring, occurs in a limited number of areas in the world. Typically, the stone can only form in arid regions where volcanic activity has altered the original rock.

The material is cryptocrystalline, meaning that any turquoise "crystal" you see without a microscope didn't come out of the ground that way. Though there are natural turquoise nuggets, the stone is more commonly found in veins running through tan sandstone or dark brown limonite or tan sandstone, which can also often be seen veining through the turquoise.

EARLY SOURCES

The earliest of civilizations mined the stone in Persia, Egypt's Sinai Peninsula, and the American Southwest, and it's no wonder they thought it had magical powers. Imagine finding what looks like veins of fallen sky or life-giving water in a brown, thirsty landscape, and then discovering that it's hard, but soft enough to be pulled from the earth and polished with sand, to be worn or carried in a medicine pouch. In fact, turquoise's hardness varies widely, from a chalky, crumbly two on the Mohs scale to a gemmy six, the same as labradorite and moonstone. Material found close to the surface is more likely to be high quality, becoming less well-formed deeper in the ground. Nowadays, natural, gem-quality turquoise is pretty rare, and doesn't come at a cheap price. For more on that, keep reading.

Turquoise was traded from what is now Arizona, New Mexico, and Nevada all the way down into South America, and from Egypt and what is now Iran east to Tibet, India, and China. The Egyptian mines were already exhausted four thousand years ago, and Persia was the major source for millennia.

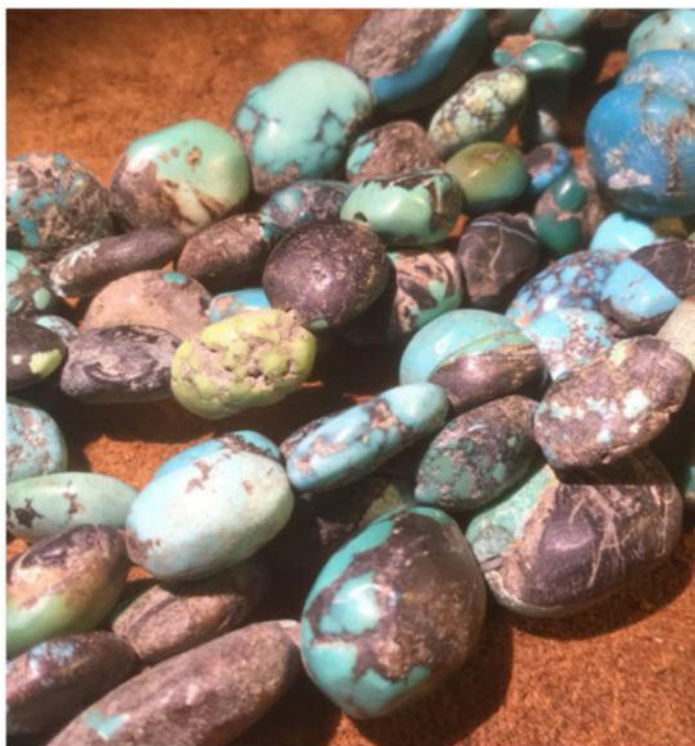
The stone, ranging from sky blue to deep green, seemed to naturally lift people's spirits, and it was believed to heal, protect, and represent life itself everywhere it was known. Except in Europe, that is. Turquoise didn't really catch on there until Victorian times.

Turquoise was highly prized, even revered, in Tibet. Every Tibetan who could obtain so much as a single bead treasured and carried the stone with them at all times. Wealthy Tibetan nomads wore massive thick-cut turquoise cabochons set in silver and gold on their headdresses and down

their backs, and used it to embellish sacred ritual objects. Both men and women wore sizable turquoise pendants, earrings, and rings, and braided the beads into their long hair.

It's hard to believe, but in the Southwest, turquoise wasn't set in silver until the late 1800s. It had long been an integral part of the native cultures, being carved into amulets and beads for used in shamanic rites. But it was not until Mexican silversmiths taught the Navajo their techniques that the world-famous squash blossom necklaces, the sand-cast bracelets and rings, and the Hopi and Zuni inlays we know and love came into being.

Many antique Tibetan ornaments and prayer boxes featured turquoise, as it was highly prized by both men and women throughout the region.



Antique, natural Persian turquoise beads feature gorgeous color and veining.



Other copper-bearing minerals, especially azurite and chrysocolla, resemble turquoise, as does the more obscure shattuckite, pictured here.

TURQUOISE BRACELETS, STILL A RICH, VIBRANT BLUE TODAY, WERE FOUND ADORNING THE MUMMIFIED WRISTS OF QUEEN ZAR, WHO RULED OVER EGYPT AT LEAST 7,500 YEARS AGO.



MANY LOOKALIKES

Because of its high value, turquoise has been faked ever since the Ancient Egyptians passed off blue faience, a type of glazed pottery, as the real thing. Since then, glass, enamel, porcelain, plastic, and even bone dyed with copper salts have been sold as the stone. Today, in most cases you should assume that the material in the market is not natural. It may be dyed and stabilized (by being injected with colored epoxy), or reconstituted (by pressing powdered stone mixed with resin and dye into blocks, thereby making it possible to sell that chalky stuff we men-

tioned earlier). Or it's not turquoise at all, being dyed howlite or magnesite, plastic, ceramic, or glass. And just because there's veining does not mean it's real. Look for deeper color in the cracks, a sure sign of artificial color, and try to become familiar with the feeling of turquoise's density — heavier and harder than amber or plastic, but lighter and softer than quartz or glass. Price is also a good indicator. Costly stones aren't necessarily genuine, but those big nuggety strands for \$20? Absolutely not. As always, a reputable and knowledgeable source is the best way to ensure you get what you pay for.

So what about those old myths, you ask? Modern metaphysicists say there's a lot of truth to them, and turquoise really is soothing, healing, and protective. It does seem to make me feel happy. Maybe the Navajo shamans, Aztec bigwigs, Tibetan nomads, and Queen Zar were on to something. **BIB**

Native American jewelry, like these bracelets, frequently sports turquoise stones.

Dyed to look like turquoise, howlite and magnesite tend to be much more uniform in color than the real thing.

Kia Resnick has been sourcing gems from India for her custom-made jewelry since 1985. Contact her at kia_jewels@hotmail.com.



Serpentine swirl necklace

Use multiple bead sizes to make this undulating twisted necklace that will never lose its shape.

designed by Adrienne Gaskell



DIFFICULTY ●●●○○○

materials

necklace 17 in. (43 cm)

- 131 4 mm round beads (sueded gold cobalt)
- 261 3 mm English-cut beads (matte metallic flax)
- 392 3 mm magatamas (Toho, navy blue iris metallic)
- 1 g 15° seed beads (Toho 90, dark purple iris metallic)
- 1 19 mm magnetic clasp with 6 mm opening
- S-Lon tex 135 (dark purple)
- marudai or foam kumihimo disk
- 8 plastic bobbins (if using disk) or 8 70 g tama (if using marudai)
- 150 g counterweight
- 1 10 mm or larger split ring
- Fray Check
- crimping pliers or hemostat
- cord burner (optional)
- Fireline, 6 lb. test, or nylon beading thread, size D
- beading needle, #12
- 5-minute two-part epoxy adhesive
- aluminum foil
- toothpicks
- paper towel

basics

FacetJewelry.com/basics

- kumihimo: kongoh gumi (Z-spiral) on the disk or marudai

this project is made as a beaded eight-cord kongoh gumi braid. You can work on either a marudai or a foam kumihimo disk. The instructions below are for the disk.

SETUP

- 1) Cut four cords to 8 ft. (2.4 m) each. Center them on a 10 mm or larger split ring, and tie an overhand knot to secure the cords to the ring. This creates the eight cords you need for the kongoh gumi braid.
- 2) Align the kumihimo disk so you have a dot at the top, the bottom, and each side.
- 3) Feed the ring through the center hole in the disk from front to back. Arrange the cords around the disk, placing two at the top, two at the bottom, and two on each side so you have two cords flanking each dot. Slide the cords into the appropriate slots.
- 4) Trim the ends of the cords at an angle, dot the ends with Fray Check, and allow to dry.
- 5) String each cord with the beads listed in the **Bead & cord layout**. Each cord should end with the same number of beads: 98 beads total for a 17-in. (43 cm) necklace.

tip To adjust the necklace length, string more or fewer six-bead repeats. Each one equals about 1 in. (2.5 cm) of finished braid.

- 6) After you string each cord, attach a stop bead, and wind the cord onto a bobbin. Label the bobbins 1n and 2n (north/top cords), 1s and 2s (south/bottom cords), 3w and 4w (west/left cords), and 3e and 4e (east/right cords).
- 7) Attach a counterweight to the split ring.

BRAIDING

1) Begin a braid with no beads using the following two movements:

Movement 1: Bring the top-right cord down, and place it next to the bottom-right cord (**figure 1**). Bring the bottom-left cord up, and place it next to the top-left cord (**figure 2**). Rotate the disk 90 degrees counter-clockwise (**figure 3**).

Movement 2: Repeat “Movement 1” with the two cords that are now in the top-right and bottom-left positions.

Repeat these two movements to create a braid that is about ½ in. (1.3 cm) long.

2) Continue braiding as before, but add beads as you work: With each cord movement, slide a bead up to the braid before you move the cord. Tuck the bead under the cord that crosses the cord you are working with, and then cross the cord as usual. As you slide the magatamas into place, make sure the ends are directed outward and don't get caught poking toward the inside of the braid.

Release more thread and beads from the bobbins as needed. As the braid progresses, move the counterweight up the braid to maintain even tension.

3) When you run out of beads, work as in step 1 to end with ½ in. (1.3 cm) of unbeaded braid.

ENDING THE BRAID

Using crimping pliers or a hemostat, grasp the unbeaded end of the braid just beyond the beaded portion. Remove the braid from the disk, unwind the bobbins, and tie the loose ends with an overhand knot. Allow the cord burner to heat up, and then apply the tip where you want to end

BEAD & CORD LAYOUT

cord 1n

- String one magatama (A).
- String a pattern of one 3 mm English-cut bead (B), one 4 mm round bead (C), one B, and three As a total of 16 times.
- String one B.

cords 2n and 3e

- String a pattern of one B, one C, one B, and three As a total of 16 times.
- String one B and one C.

cord 4e

- String one C and one B.
- String a pattern of three As, one B, one C, and one B a total of 16 times.

cord 1s

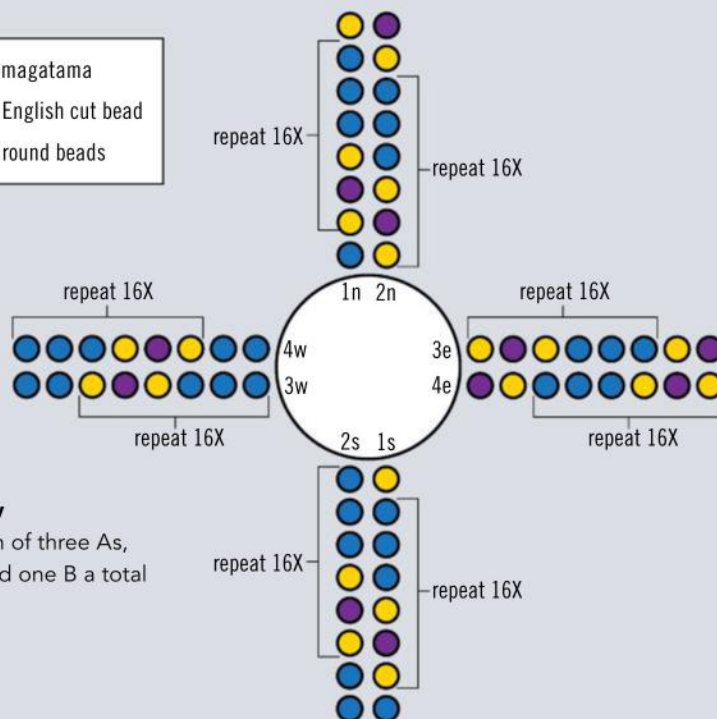
- String one B.
- String a pattern of three As, one B, one C, and one B a total of 16 times.
- String one A.

cords 2s and 3w

- String a pattern of three As, one B, one C, and one B a total of 16 times.
- String two As.

cord 4w

- String two As.
- String a pattern of one B, one C, one B, and three As a total of 16 times.



the braid. Make sure you leave enough unbeaded braid to fit inside your magnetic clasp. Once the braid is separated from the working cords, take a moment to continue applying the cord burner to the end of the braid to melt and seal the cords.

If you don't have a cord burner, finish the end as follows: Cut a 6-in. (15 cm) piece of cord, wrap it tightly around the unbeaded braid end, and tie it with a square knot. Place a drop or two of Fray Check or Super Glue onto the binding cord, letting it seep into the unbeaded braid. Allow to dry, and then trim the braid and binding cord to the desired length.

FINISHING

- 1) Attach a beading needle to 1 yd. (.9 m) of thread, and sew through the unbeaded braid at one end of the necklace a few times to anchor the thread. Sew through the end 4 mm, with your needle pointing toward the other end.
- 2) Pick up a 15° seed bead, and sew through the next 4 mm. Repeat this stitch along the entire length of the necklace, pulling tight to enhance the natural twist.
- 3) Sew into the unbeaded braid at the other end, pass through it several times, and tie an over-hand knot. Trim the thread.
- 4) On a small piece of aluminum foil, dispense equal portions of two-part epoxy. Mix together

the two elements with a toothpick until the epoxy has a milky appearance.

5) Using the toothpick, apply epoxy to the inside of a clasp half, coating all surfaces. Fill the clasp opening two-thirds of the way full of epoxy. Spread additional epoxy on one of the unbeaded ends of the braid, being careful not to get any epoxy on the beads.

6) Insert the braid into the clasp opening, and push down for several minutes.

7) Allow the necklace to sit for at least one hour before repeating steps 1–3 with the other clasp half. Let the entire piece cure for 24 hours before wearing. **B•B**

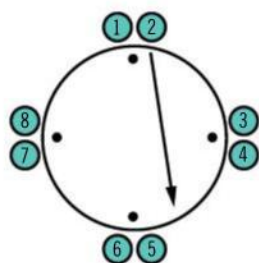


FIGURE 1

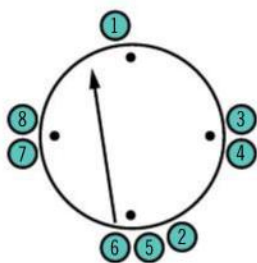


FIGURE 2

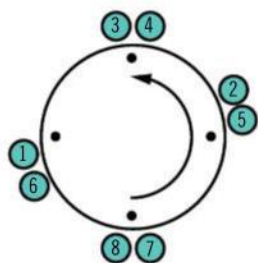


FIGURE 3

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Kumi
Q&A

ALL THE RIGHT MOVES

Q Why do I need to know about Z-spiral and S-spiral in kongoh gumi?

A Have you ever strung all the beads for a kumihimo design — and double-checked to make sure you did it right — only to end up with a jumbled pattern when you started braiding? If so, you need to learn about these two variations because chances are you were probably braiding a kongoh gumi Z-spiral when the piece was designed as an S-spiral (or vice versa).

The names refer to the direction of the diagonal lines that are created in the braid as a result of the order in which you move the cords (and the direction in which the disk is turned, if you are using a disk). These two factors determine the order in which the beads are moved into position, and therefore (along with the correct stringing order, of course) dictate the ultimate pattern that appears in a beaded braid.

The diagonal lines of the S-spiral (above, left) go in the same direction as the diagonal stroke of the letter S, whereas those of the Z-spiral (above, right) look like the letter Z. In these samples, the beads were strung to also reflect this alignment in order to illustrate the concept. In most beaded patterns, of course, you won't see the spiral — even though it's there! You will just see every bead in its proper place, because you made all the right moves!



HOW TO Z-spiral

- 1) Move the top-right cord down to the bottom-right (figure 1).
- 2) Move the bottom-left cord up to the top-left (figure 2).
- 3) Rotate the disk 90 degrees counter-clockwise (figure 3).
- 4) Repeat steps 1-3 to the desired length.

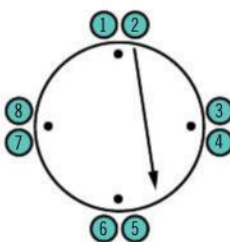


FIGURE 1

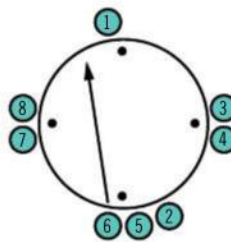


FIGURE 2

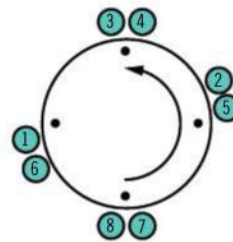


FIGURE 3

S-spiral

- 1) Move the bottom-right cord up to the top-right (figure 4).
- 2) Move the top-left cord down to the bottom-left (figure 5).
- 3) Rotate the disk 90 degrees clockwise (figure 6).
- 4) Repeat steps 1-3 to the desired length. **B B**

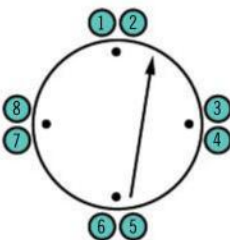


FIGURE 4

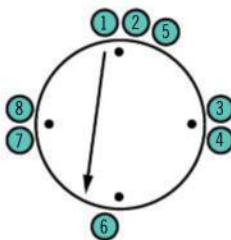


FIGURE 5

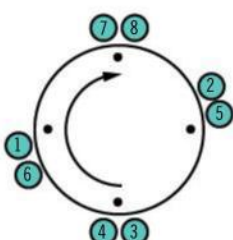


FIGURE 6

COVER STORY

BURST OF BRILLIANCE NECKLACE

designed by
Michelle Leonardo

DIFFICULTY ●●●○○○

netting





materials

necklace 20 in. (51 cm)

- bicone crystals (Swarovski, comet argent light)
 - 45 4 mm
 - 656 3 mm
- Czech round beads (crystal full Labrador)
 - 49 4 mm
 - 156 3 mm
- seed beads (Miyuki, crystal full Labrador)
 - 16 g 8°
 - 21 g 11°
 - 6 g 15°
- 1 4-strand tube clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

basics

FacetJewelry.com/basics

- attaching a stop bead
- ending and adding thread

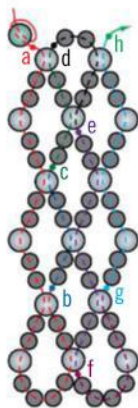


FIGURE 1

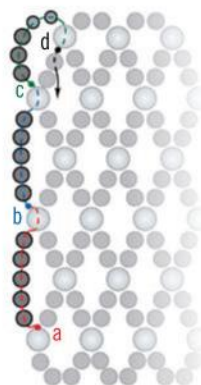


FIGURE 2

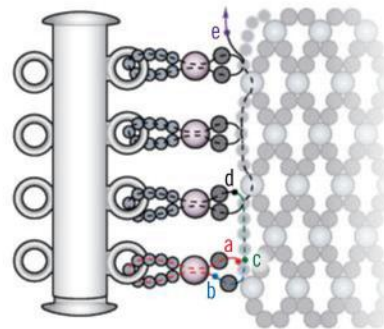


FIGURE 3

You will outshine everyone this holiday season with crystals that twinkle like stars on an embellished netted collar.

NETTED BASE

1) On a comfortable length of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up a repeating pattern of an 8° seed bead and two 11° seed beads five times, then pick up an 8°, four 11°s, an 8°, and two 11°s, and sew back through the fifth 8° added (**figure 1, a–b**). The edge with the four 11°s will be the outside (bottom) edge of the necklace.

2) Pick up two 11°s, an 8°, and two 11°s, and sew back through the third 8° added in the previous row (**b–c**). Repeat this stitch, but sew back through the first 8° added in the previous row (**c–d**).

3) Pick up two 11°s, an 8°, and two 11°s, and sew back through the next 8° in the previous row (**d–e**). Repeat this stitch twice (**e–f**). Pick up four 11°s, an 8°, and two 11°s, and sew through the following 8° in the previous row (**f–g**). Pick up two 11°s, an 8°, and two 11°s, and sew back through the next 8° in the previous row. Repeat this stitch once more (**g–h**).

4) Repeat step 3 until you have 98 loops with four 11°s along the outside edge, ending and adding thread as needed. When complete, attach a stop bead to the working thread. Remove the stop bead on the tail, and end the thread.

CLASP

1) Attach a comfortable length of thread to the beadwork, exiting the end 8° near the outside edge with the needle pointing toward the beadwork (**figure 2, point a**). Pick up five 11°s, and sew through the next end 8° (**a–b**). Repeat this stitch once more (**b–c**). Pick up three 11°s and two 15° seed beads, and sew through the end 8° on the inside edge, sewing toward the opposite edge of the base (**c–d**). Sew through the beadwork to retrace the thread path through the

beads just added. Continue through the beadwork to exit the end 8° and following 11° on the outside edge, with the needle pointing toward the opposite edge (**figure 3, point a**).

2) Pick up an 11°, a 3 mm round bead, and nine 15°s, and sew down through the end loop of the slide clasp and back through the 3 mm round (**a–b**). Pick up an 11°, and sew through the 11° your thread exited at the start of this step to form a clasp loop (**b–c**). Retrace the thread path through the loop (not shown in the figure for clarity), and continue through the next four beads (**c–d**).

3) Work as in step 2 three times to attach the remaining clasp loops (**d–e**). Sew through the beadwork, and retrace the thread path through the clasp loops. End this thread. Do not attach the remaining clasp half to the other end yet.

EMBELLISHMENT

1) Attach a comfortable length of thread to the beadwork, exiting the end 8° near the outside edge with the needle pointing toward the opposite edge (**figure 4, point a**).

2) Work in rows as follows:

Row 1: Pick up a 15°, a 3 mm bicone crystal, a 15°, a 3 mm bicone, and a 15°, cross the adjacent opening, and sew through the next 8° in the row (**a–b**). Repeat this stitch once more (**b–c**).

note If you are using the comet argent light crystals, pick up the crystals in the 3 mm bicone unit so that the mirror coating on the crystals are adjacent to each other. When adding the 4 mm bicone unit, the mirror coating should be toward the inside edge of the necklace.

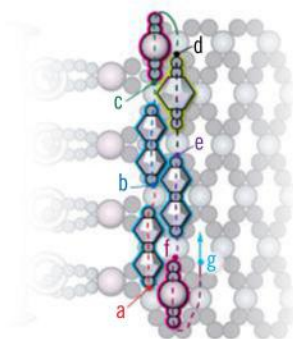


FIGURE 4

style For a subtler sheen, substitute pearls or fire-polished beads for the bicone crystals.

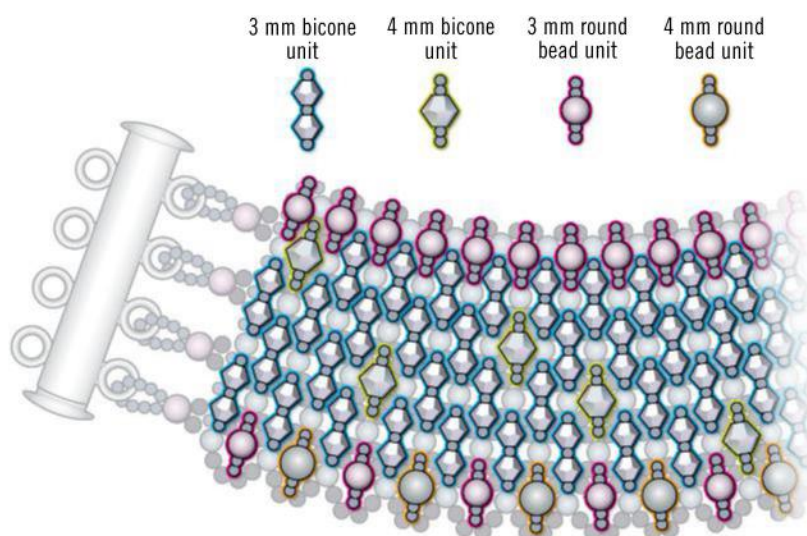


FIGURE 5

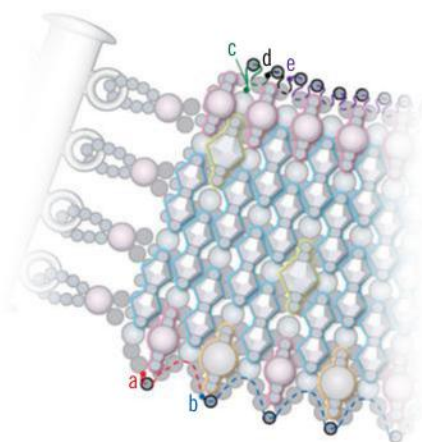


FIGURE 6

Pick up two 15°s, a 3 mm round bead, and two 15°s, and sew through the end 8° on the inside edge, sewing toward the opposite edge of the base (c–d).

Row 2: Pick up two 15°s, a 4 mm bicone crystal, and two 15°s, cross the adjacent opening, and sew through the next 8° in the row (d–e). Pick up a 15°, a 3 mm bicone, a 15°, a 3 mm bicone, and a 15°, cross the next opening, and sew through the following 8° (e–f). Pick up two 15°s, a 3 mm round bead, and two 15°s, cross the next opening, and sew through the last two 11°s in the next set of four 11°s on the outside edge and the following 8° as shown (f–g).

3) Work as in rows 1–2 to embellish the next 18 rows, following the pattern in figure 5, which shows where to add each bead unit (described below) on the base. Repeat rows 1–20 for the remainder of the base, stopping 1–2 in. (2.5–5 cm) from the end.

3 mm bicone unit: a 15°, a 3 mm bicone, a 15°, a 3 mm bicone, and a 15°

4 mm bicone unit: two 15°s, a 4 mm bicone crystal, and two 15°s

3 mm round bead unit: two 15°s, a 3 mm round bead, and two 15°s

4 mm round bead unit: two 15°s, a 4 mm round bead, and two 15°s

Notice that 3 mm round bead units make up every stitch along the inside edge; the outside edge alternates between 3 mm round bead units and 4 mm round bead units. End and add thread as needed.

4) Allowing 1 in. (2.5 cm) for the clasp, test the fit of the necklace, remove the stop bead, and add or remove rows of netting as needed with the working thread from the base. End with an even number of loops along the outside edge.

5) Work as in “Clasp” to attach the other half of the clasp, making sure it is a mirror image of the first end, and end this thread.

6) Work as before to complete the embellishment of the base, and end the thread.

7) Add 1 yd. (.9 m) of thread to the beadwork, exiting an end 8° near the outside edge, with the needle pointing away from the beadwork, and sew through the next two 11°s on the outside edge (figure 6, point a). Pick up a 15°, and sew through the next four 11°s (a–b). Repeat this stitch for the remainder of the outside edge of the necklace, keeping a slightly loose tension so the necklace remains flat and does not pucker. End the thread.

8) Add 1 yd. (.9 m) of thread to the beadwork, exiting an end 8° near the inside edge, with the needle pointing away from the beadwork (point c). Pick up a 15°, and sew through the next 11° (c–d). Pick up a 15°, and sew through the following 11° (d–e). Repeat these stitches for the remainder of the inside edge of the necklace, keeping a slightly loose tension so the necklace remains flat and does not pucker. End the thread. **B:B**

MALTESE CROSS BRACELET

designed by Justine Gage

DIFFICULTY ●●●●○

square stitch / bead weaving



materials

silver bracelet 7½ in.
(19.1 cm)

- 9 8 mm (SS39) crystal chatons (denim blue)
- 68 4 mm bicone crystals (crystal AB)
- 14 3 mm bicone crystals (light sapphire)
- 9 2 mm glass pearls (dark blue)
- 2 g 11° seed beads (Miyuki 4201, Duracoat galvanized silver)
- 3 g 15° seed beads (Miyuki 4201, Duracoat galvanized silver)
- 1 magnetic clasp (claspgarten.com)
- beading needles, #11 and 12
- Fireline, 6 lb. test

Find info for the alternate colorways at FacetJewelry.com/resourceguide

basics

FacetJewelry.com/basics

- square knot
- ending and adding thread



8 mm chaton



4 mm bicone crystal



3 mm bicone crystal



2 mm round bead



11° seed bead



15° seed bead

Capture crystal chatons in square stitch bezels, and secure them with a crisscross of seed beads. Embellish them with even more crystals in a design that resembles a Maltese cross.

FIRST MALTESE CROSS UNIT

1) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up 20 11° seed beads, and tie the beads into a tight ring with a square knot. Sew through the next several beads, pulling the knot into a bead.

2) Pick up two 11°s, skip back two beads in the ring, and sew through the two beads you skipped and the next two in the ring (**figure 1, a–b**). Repeat this stitch nine times to complete the round (**b–c**). Sew through all the beads added in this round to create a second ring of beads sitting on top of the first ring. This is a square stitch bezel.

3) Place a chaton face up into the bezel so that its edge (the girdle) is caught between the two rounds. Hold the chaton so that you can feel

that it is placed evenly in the middle of the bezel. Make a half-hitch knot, and sew through two more beads in the top round. Pull so that the half-hitch knot slides, tightening the grip on the chaton. Repeat with another half-hitch knot, and check that the point on the back of the chaton is centered in the bezel.

4) Pick up eight 15° seed beads, skip the next four 11°s in the top ring, and sew through the next one (**figure 2, a–b**). Sew back through the last four 15°s added (**b–c**).

5) Pick up four 15°s, skip the next four 11°s in the ring, sew through the next 11°, and sew back through the four 15°s just added (**c–d**). Repeat this stitch once (**d–e**), and then sew through the first four 15°s and the adjacent 11° (**e–f**).

6) Sew back through the adjacent

four 15°s, pick up a 2 mm pearl, and sew through the opposite four 15°s and 11° (**figure 3**). Sew through the next four 11°s in the bottom round of the bezel to exit at **figure 4, point a**.

7) With the tail, repeat step 5 to capture the bottom of the chaton.

8) With the other thread, pick up a 4 mm bicone, an 11°, and a 4 mm, skip the next four 11°s in the bottom ring, and sew through the following 11° (**a–b**). Repeat three times to complete the round (**b–c**).

9) Pick up seven 15°s, skip the next 4 mm, and sew through the following 11° (**figure 5, a–b**). Pick up seven 15°s, skip the next 4 mm, and sew through the following bottom-round 11° in the bezel (**b–c**). Repeat these two stitches three times to complete the round (**c–d**).

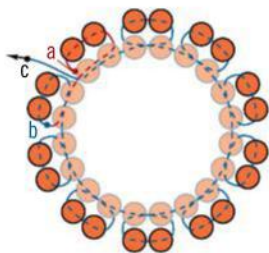


FIGURE 1

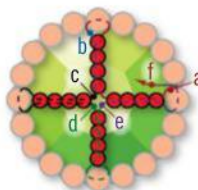


FIGURE 2

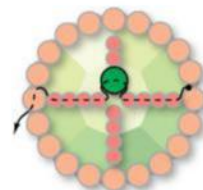


FIGURE 3

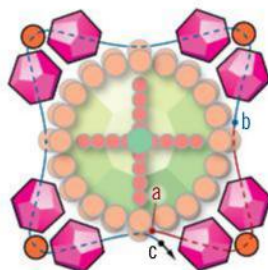


FIGURE 4

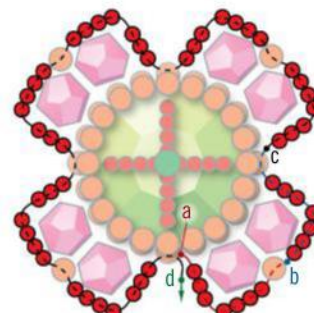


FIGURE 5

10) Sew through the first three 15°s in the first stitch of the previous round (**figure 6, a–b**). Pick up an 11°, and sew through the next four 15°s (**b–c**). Repeat this stitch once (**c–d**). Pick up an 11°, and sew through the next six 15°s (**d–e**). Repeat these stitches three times to complete the round (**e–f**). End the threads.

SUBSEQUENT UNITS

For each subsequent unit, repeat steps 1–8 of “First Maltese cross unit.” Work as in step 9, but for two adjacent corners, sew through a corner 11° on the previous unit

instead of adding new corner 11°s (**figure 7**). Continue making new units and attaching them in a straight line until the beadwork is about 2 in. (5 cm) short of your desired finished bracelet length. Each unit is about $\frac{3}{4}$ in. (1.9 cm) long. Our $7\frac{1}{2}$ in. (19.1 cm) bracelet has seven Maltese cross units.

CLAMSHELL UNITS

- 1)** Work as in steps 1–3 of “First Maltese cross unit.”
- 2)** To secure the chaton, exit an 11° in the top round of the bezel. Pick up four 15°s, skip the next three 11°s in the top round, sew through

the following 11°, and sew back through the four 15°s just added (**figure 8, a–b**). Pick up six 15°s, skip the next three 11°s, sew through the next 11°, and sew back through the six 15°s (**b–c**). Repeat the previous stitch, but skip only two 11°s (**c–d**). Skipping three 11°s, work one more ray of four 15°s, skip the next three 11°s, and sew through the next two 11°s (**d–e**). **3)** Sew through the adjacent ray of four 15°s and the following 11°, and then sew back through the four 15°s (**figure 9, a–b**). Pick up a 2 mm, and sew through the opposite ray of four 15°s and the

adjacent 11°. Sew back through the four 15°s and the two 11°s you sewed through at the start of this step (**b–c**).

4) Sew through the next three 11°s (**figure 10, a–b**).

5) Pick up a 4 mm, an 11°, and a 4 mm, skip the next three 11°s in the bezel, and sew through the following 11° (**b–c**). Repeat this stitch, but skip four 11°s in the bezel instead of three (**c–d**). Repeat once more, this time skipping three 11°s in the bezel (**d–e**).

6) Pick up seven 15°s, skip the adjacent 4 mm, and sew through the following 11° (**e–f**). Repeat

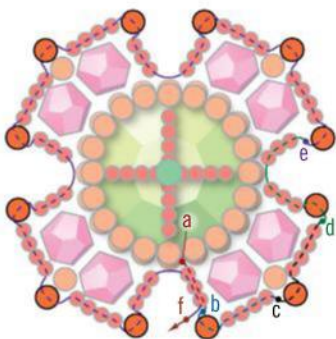


FIGURE 6

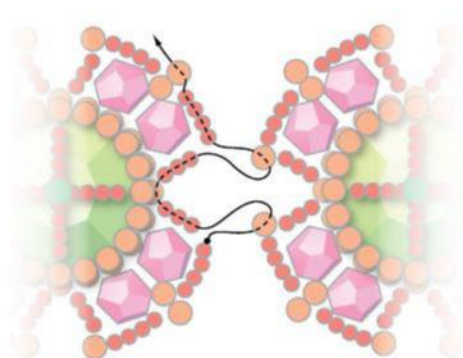


FIGURE 7

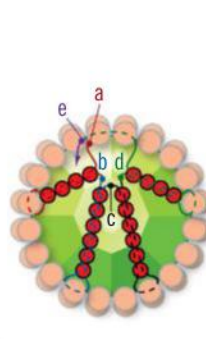


FIGURE 8

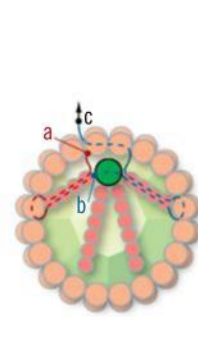


FIGURE 9

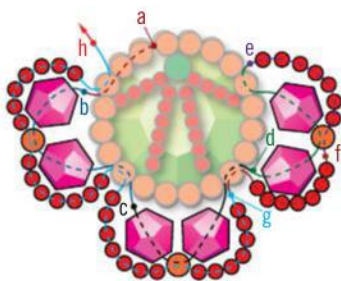


FIGURE 10

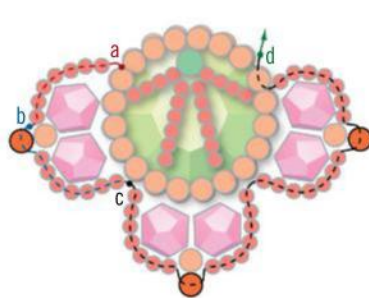


FIGURE 11

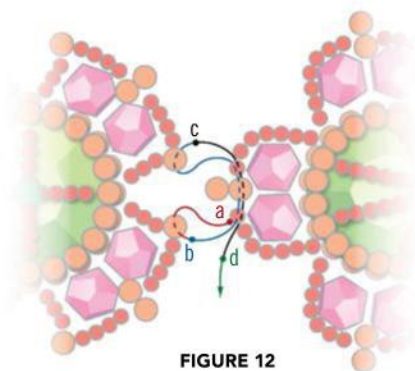


FIGURE 12

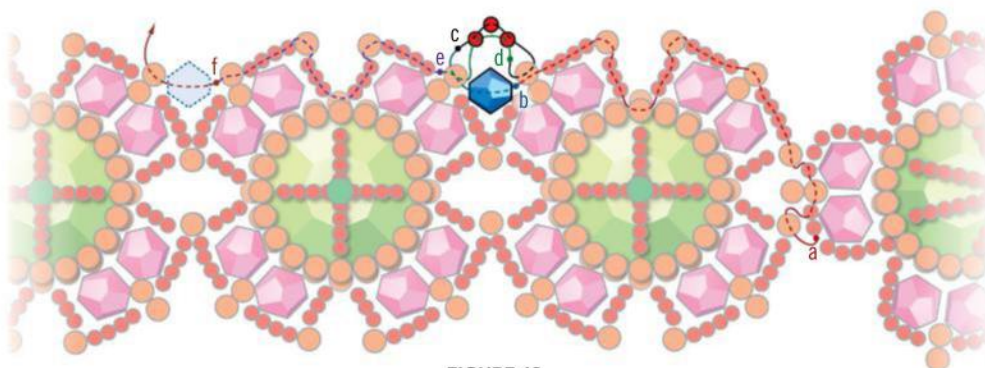


FIGURE 13

design option

Two clamshell units make a sweet pair of earrings.

(f-g). Repeat these two stitches twice (g-h).

7) Sew through the adjacent seven 15°s (**figure 11, a-b**). Pick up an 11°, skip the adjacent 11°, and sew through the following seven 15°s (**b-c**). Repeat these stitches twice (**c-d**).

8) Sew through the edge beads to exit a 15° next to the center 11° at the tip of the clamshell unit (**figure 12, point a**). Sew through an end corner bead on an end Maltese cross unit (**a-b**). Sew back

through the center 15°, 11°, and 15° on the clamshell unit, and continue through the next corner 11° on the Maltese cross unit (**b-c**). Sew back through 15°, 11°, and 15° (**c-d**). End the thread.

9) Repeat steps 1-8 to make another clamshell unit and attach it to the other end of the band.

EMBELLISHMENT

1) Add a new thread in an end Maltese cross unit, and sew through the beadwork to exit

a corner 11° between the first two Maltese cross units (**figure 13, a-b**). If necessary, switch to a size 12 beading needle.

2) Pick up a 3 mm bicone crystal, and sew through the corner 11° on the next unit (**b-c**). Pick up three 15°s, skip the 3 mm, and sew through the corner 11° on the previous unit (**c-d**). Sew back through the first and third 15°s added in this step, and continue through the adjacent corner 11° (**d-e**).

3) Sew through the beadwork to exit the next corner 11° on this unit (**e-f**).

4) Repeat steps 2-3 to embellish the entire edge of the band, and then sew through to the other edge,

and embellish the second side. End the thread.

CLASP

1) Add a new thread in an end clamshell unit, and sew through the beadwork to exit the bottom round of the bezel at **figure 14, point a**. Pick up a clasp loop, and sew through the two adjacent 11°s in the top round of the bezel (**a-b**). Sew through the clasp loop again, and continue through the adjacent two 11°s in the bottom round of the bezel (**b-c**). Retrace the thread path a few times, and end the thread.

2) Repeat step 1 at the other end of the band. **B&B**

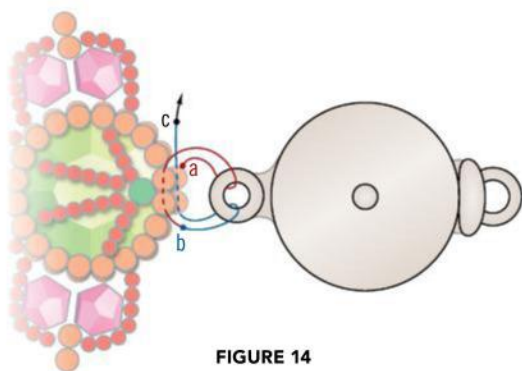


FIGURE 14



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LOVELY LILIES SOUTACHE EARRINGS

designed by
Olga Henderson

DIFFICULTY ●●●○○

soutache / bead embroidery



materials

black earrings $3\frac{1}{4} \times 1\frac{1}{8}$ in.
(8.3 x 4.8 cm)

- 8 22 x 8 mm flat glass dagger beads (black with gold edge; beadsandmore.co.uk)
- 2 12 x 8 mm faceted drop beads (center-drilled, crystal AB; beadsandmore.co.uk)
- 12 4 mm glass pearls (cream)
- 12 3 mm bicone crystals (crystal clear)
- $2\frac{3}{4}$ in. (7 cm) (at least 22 cups) 2 mm rhinestone cup chain (crystal gold-plated)
- 1 g 15⁰ seed beads
- (Miyuki 4202, Duracoat galvanized gold)
- 42 in. (1.06 m) $\frac{1}{8}$ -in. (3 mm) soutache braid of each color
 - color A (antique gold)
 - color B (smog)
 - color C (black)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- $2\frac{1}{2}$ in. (6.4 cm) square of beading foundation, such as Lacy's Stiff Stuff
- 4 in. (10 cm) square of Ultrasuede or leather backing
- beading awl
- E6000 adhesive
- thin cardboard
- paper
- pencil or marker
- scissors

Find info for the alternate colorway at FacetJewelry.com/resourceguide

soutache basics, p. 37

Make a stunning pair a soutache earrings that are embellished with pearls, cupchain, and crystals.

LARGE COMPONENT

1) Apply a thin coat of E6000 on the back of four of the dagger beads, and place them on the foundation, allowing a minimum 2 mm border around each dagger. Allow to dry, then cut them out, leaving a 2 mm border around each dagger (**photo a**).

2) Tie a double knot (Soutache Basics, p. 37) at one end of 1 yd. (.9 m) of thread. Trim the tail close to the knot. Cut a 10-in. (25 cm) piece of soutache braid in each of three colors, and create a stack with the color A on the bottom, color B in the middle, and color C on top. Center the stack around either tip of the dagger (the hole of the dagger will not be used), and wrap the stack around the dagger to the opposite tip. Starting near the tip where the stacks meet, sew up through the foundation between the tip of the dagger and the stack. Make an invisible stitch (Soutache Basics) through one

stack, and sew down through the foundation and back up about $\frac{1}{8}$ in. (3 mm) from where your thread exited. Continue to attach the stack around the dagger, making sure to use tension that is not too tight. Make a two-sided join (Soutache Basics) (**photo b**), and exit the left stack.

3) Place another dagger with the foundation attached near the bottom tip of the existing dagger, and lay the stack along the outside edge. Sew down and up through the foundation next to the new dagger (**photo c**). Attach the stack as before, stopping when you reach the center on the opposite side (**photo d**) with the thread exiting the outside braid.

4) Pick up a 4 mm pearl, curve the stack back around the pearl, and sew through the stack where it meets the hole of the bead (**photo e**). Work an invisible stitch, and sew back through the stack, the pearl, and the





stack. Make a stitch to attach the pearl unit to the side of the center unit where they meet (**photo f**). Continue to wrap the stack around the pearl, and end the stack and thread (Soutache Basics) (**photo g**).

5) Tie a double knot at one end of 2 ft. (61 cm) of thread, trim the tail close to the knot, and sew into the foundation of the center dagger, exiting near the remaining stack. Repeat steps 3–4 on this side of the center dagger (**photo h**).

6) Tie a double knot at one end of 1 yd. (.9 m) of thread, and trim the tail close to the knot. Cut a piece of cup chain that is 11 cups long (approximately 1¼ in./3.2 cm). The cup chain should fit around the center stack between the pearl units. Cut a 5-in. (13 cm) piece of braid in each of three colors, and create a stack with color C on the bottom, color B in the middle, and color A on top.

7) Sew through the foundation of the center unit

near where a pearl unit is attached. Center the cup chain and the stack around the top of the center dagger. Sew under the cup chain between the end two cups, make an invisible stitch, and continue back over the cup chain between the same two cups and through the stack in the center unit. Sew down through the foundation, and back up through the foundation and the stack near the next two cups. Continue attaching the cup chain and stack until you reach the opposite pearl unit (**photo i**).

8) Stitch the stacks to the adjacent pearl units, and add a pearl unit to each side as in step 4 (**photo j**). End the thread. Trace the outline of the component onto a piece of paper, including the two triangular holes, cut out, and set it aside.

9) Tie a double knot at one end of 18 in. (46 cm) of thread, and trim the tail close to the knot. Sew

up through the foundation below the lower pearl unit adjacent to the right-hand dagger. Pick up a 15° seed bead, sew down and back up through the foundation near the dagger, and continue through the seed bead, going in the same direction (**photo k**). Pick up a 15°, sew down through the foundation, and continue up through the foundation, the previous 15°, and the 15° just added, going in the same direction (**photo l**). Repeat this stitch until you reach the tip of the dagger bead (approximately nine 15°s) (**photo m**). Do not end the thread.

10) Repeat step 9 to embellish the left-hand dagger.

11) With the thread on the left, pick up five 15°s, a 3 mm bicone crystal, a 15°, a 12 mm drop bead, a 15°, and sew back through the drop bead, 15°, and bicone. Pick up five 15°s, and sew through the nine 15°s next to the right-hand





dagger (photo n). Sew down through the foundation, and back up between the 15°s and the pearl unit.

note If your 15° seed bead slides into the hole of the drop bead, substitute an 11° seed bead in place of the 15° on each end of the drop.

12) Pick up a bicone, and sew through the stack on the center unit (photo o). Continue back through the stack, the bicone, and the foundation, and end this thread.

13) With the remaining working thread, retrace the thread path through the drop connection and 15°s next to the left-hand dagger, and repeat step 12 (photo p).

SMALL COMPONENT

1) Cut an 8-in. (20 cm) piece of soutache braid in each of three colors, and repeat step 2 of “Large component” with the remaining dagger with the foundation attached, adding a 15° between the stacks at the bottom of the dagger (photo q).

2) Repeat step 4 of “Large component” to add a pearl on each side of the dagger, and a bicone between the stacks and under the 15° (photo r).

SOUTACHE BASICS

CREATING A STACK

Lay the cut lengths of braid on your work surface with their center Vs of thread running in the same direction. Create a stack by laying one braid on top of the other, and hold the stack gently on the sides between your thumb and finger.

DOUBLE KNOT

Tie one overhand knot. Tie another overhand knot, but slide it down to the first knot before pulling the thread tight.

BEGINNING A NEW THREAD AND BURYING THE KNOT

To begin a new thread, tie a double knot at one end of the new thread, and trim the tail close to the knot. To bury the knot, sew through a bead and the inside curve of the adjacent stack, or just sew through the stack.

ENDING THE THREAD

To end the thread, sew to the back of your work, and make a few small stitches in the closest braid. Tie a knot, and trim the thread.

TWO-SIDED JOIN

Joining is where either two portions of the same stack or two separate stacks meet, typically at the base of a bead or focal piece. To join, separate the stack of braids, and pinch together both sides of the inner braid close to the bead. Sew back and forth between both sides of the inner braid several times. Sew

through the outer layers to one side of the join, sew through the join, and then sew through the outer layers to the other side of the join. Retrace the thread path several times.

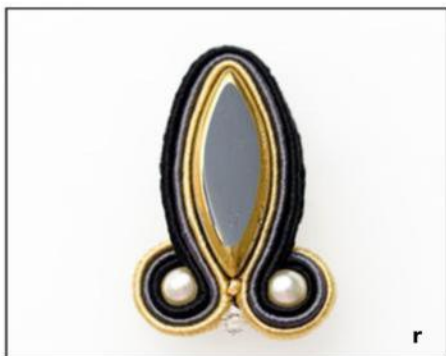
INVISIBLE STITCH

Sew out through the center of the braid, and continue back through the braids, very close to where your thread exited, sewing through at a slight angle. The stitch on the outside should be very short and barely visible.

ENDING A STACK AND TACKING STITCHES

Push the loose ends of the stack to the back of your work, and make a couple of tacking stitches: Sew up from the back through all the layers. Exit the side of one braid on the front of your work. Sew down through all the layers as close as possible to the point where the thread exited, sewing through the side of the same braid. Repeat this last stitch several times to secure the end of the stack, and trim the ends ¼ in. (6 mm) from the last stitch, being careful not to trim too closely, as the braids will fray. You can whip stitch the frayed ends together on the back of the piece to keep them contained.





Sew through the foundation, and the stack directly below a pearl.

3) Center the small component above the large component. Pick up a 15°, a bicone, and a 15°, and sew down through the stack in the large component directly below. Sew back through the stack, the beads just added, and the stack in the top component (**photo s**). Retrace the thread path twice, sew through the foundation to exit the stack below the other pearl in the top component, and attach this side as before (**photo t**). End the thread.

ASSEMBLY

1) With the paper cutout from step 8 of “Large component,” trace the shape onto the wrong side of the Ultrasuede, and cut it out. Draw four ovals slightly smaller than the dagger beads onto a thin piece of cardboard, and cut them out. Set one oval aside, glue the other three ovals to the wrong side of the Ultrasuede as shown in **photo u**, and let it dry.

note The cardboard will help smooth out the back of the foundation and give it a more polished look.

2) Apply a small amount of glue to the back of the large component, covering the ends of the stacks. Place the Ultrasuede with the ovals face down on the back of the component, and allow it to dry.

3) Tie a double knot at one end of 1 yd. (.9 m) of thread, and trim the tail close to the knot. Sew through the edge of the foundation near one of the small openings, hiding the knot between the backing and the foundation. Sew between the two outside braids to the front of the piece. Make a 2 mm stitch, and sew down between the two outside braids, the foundation, and the backing. Repeat these stitches around this opening and repeat for the other opening (**photo v**).

4) Sew to the outside of the large component, and work as in step 3 to attach the outside edge of the large component to the backing. End the thread.



5) Trace the shape of the small component onto the Ultrasuede, and cut it out. Glue the remaining oval to the center of the Ultrasuede, and let it dry. With an awl, poke a hole through the cardboard and Ultrasuede where you want the earring post to be. Slide the earring post through the hole in the cardboard and Ultrasuede (**photo w**). Apply a small amount of glue to the back of the small component, covering the ends of the stacks. Place the Ultrasuede with the oval and earring base facing down on the back of the small component, and allow it to dry.

6) Work as in step 3 to attach the outside edge of the small component to the backing.

7) Make another earring, making sure the earring posts is in the same position on the back of the small component as in the first earring. **B&B**



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HOLIDAY
SECTION

Have yourself a handmade holiday with these quick and clever projects. Each easy endeavor makes up to three treasures, including glittering jewelry, unique ornaments, and charming gift toppers. Small changes to the components and designs will arm you with handfuls of presents for every holiday gathering.

WEAR

JEWELRY TO MAKE YOU FEEL
FESTIVE THROUGHOUT THIS
PARTY-PACKED SEASON.



CARE

PRESENT TOPPERS
FOR THOSE SPECIAL
PEOPLE ON YOUR
GIFT-GIVING LIST.



SHARE

BEADED ORNAMENTS
TO HANG ON PINES
AND WINDOWPANES
FOR ALL TO ENJOY.





PRECIOSA Bugles

DESIGN BY PRECIOSA ORNELA

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PRECIOSA Bugles
ART No.: 351 12 001
SIZE: 8,9"



fringe

JOLLY OLD ST. NICHOLAS

by Diane Jolie

St. Nicholas knows you've been a very good beader all year, so he's bringing you blue presents wrapped in red bows for a whimsical pair of earrings.

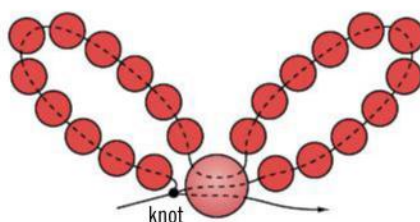
EARRINGS

1) On 1 ft. (30 cm) of thread, make a beaded bow: Leaving a 6-in. (15 cm) tail, pick up an 11° seed bead and 11 color A 15° seed beads, and sew back through the 11°. Pick up 11 As, and sew back through the 11° again (**figure**). Retrace the thread path, and tie a square knot. Sew through the 11° and end the threads. Repeat this step to make a second bow.

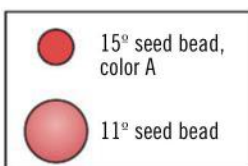
2) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up two 6 mm bicones, a 4 mm bicone, a lampwork Santa bead, an 8° seed bead, five color B 15° seed beads, the 11° from a beaded bow, an 8 mm crystal cube, an A, six Bs, a beaded bow, an 8 mm crystal cube, and an A. Skip the last A, and sew back through all of the beads.

3) Pick up three Bs, an ear wire, and three Bs. Sew back through all of the beads picked up in step 2. Skip the last A, and sew up through all of the beads. Tie a square knot, and end the threads.

4) Make a second earring. **B&B**



FIGURE



BOX TOPPER

Make a reverse version of the ornament, using 8 mm, 6 mm, and 4 mm round crystals to form an icicle dangle. Add a bicone and a loop of seed beads on top for attaching.



MATERIALS

earrings 2 in. (5 cm)

- 2 ¾-in. (20 mm) lampwork Santa beads (pumpkinhill beads.etsy.com)
- 4 8 mm crystal cubes (Swarovski 5601, sapphire)
- 4 6 mm bicone crystals (Preciosa, crystal AB)
- 2 4 mm bicone crystals (Preciosa, crystal AB)
- 1 g 8° seed bead (Preciosa, silver-lined clear)
- 1 g 11° seed beads (Preciosa, opaque red)
- 15° seed beads
 - 1 g color A (Toho 45, opaque pepper red)
 - 1 g color B (Miyuki 242, sparkling pewter-lined crystal)
- Fireline, 6 lb. or 10 lb. test
- beading needle, #10 or #12

ornament 2 in. (5 cm)

- 1 ¾-in. (20 mm) lampwork Santa bead
- 4 8 mm faceted round crystals (Preciosa, crystal AB)
- 6 6° seed beads (Preciosa, silver-lined red)
- 1 g 11° seed beads, color A (Preciosa, opaque red)
- 1 g 11° seed beads, color B (Preciosa, silver-lined clear)

Find materials list for the Box Topper at FacetJewelry.com/resourceguide

ORNAMENT

Create original ornaments using a lampwork Santa bead as the focal. On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up a color B 11° seed bead, and sew back through it. Pick up a Santa bead, and four sets of an 8 mm crystal and a 6° seed bead. Pick up 12 color A 11° seed beads, and sew back through all the other beads previously picked up. Tie a square knot. Sew back through all of the beads again, tie a square knot, and end the threads.

bead weaving

CRYSTAL FORMATIONS

by Diane Jolie



Make the holidays sparkle with glimmering components made with crystals, stardust balls, and seed beads.

BRACELET

- 1) Using an overhand knot, tie one end of a 2-yd. (1.8 m) thread to one half of the clasp, leaving a 6-in. (15 cm) tail. Pick up a 3 mm round bead and 12 15° seed beads (**figure 1, a–b**).
- 2) Pick up a color A 6 mm bicone, a squaredelle, an A, and six 15°s (**b–c**). Pick up a color B 6 mm bicone, an A, a B, and six 15°s (**c–d**).
- 3) Repeat step 2 twice (**d–e**).
- 4) Pick up an A, a squaredelle, an A, 12 15°s, a 3 mm, and the other half of the clasp. Tighten the beads. Tie a square knot, and sew back through the 3 mm (**e–f**).
- 5) Pick up five 15°s, a 3 mm, and five 15°s, and then sew through the next A, squaredelle, and A (**f–g**).

- 6) Pick up six 15°s, and sew through the next B (**g–h**). Pick up a 4 mm bicone, a 15°, a 3 mm, a 15° and a 4 mm bicone, skip the next A, and sew through the following B (**h–i**). Pick up six 15°s, and sew through the next A, squaredelle, and A (**i–j**).

- 7) Repeat step 6 twice (**j–k**).

- 8) Pick up five 15°s, a 3 mm, and five 15°s, and sew through the end 3 mm and clasp loop. Tighten the beads. Tie a square knot, and sew back through the 3 mm (**k–l**).

- 9) Repeat steps 5–8 to make a third row (**l–m**).

- 10) Sew through the adjacent five 15°s, 3 mm, five 15°s, A, squaredelle, and A (**figure 2, a–b**). Pick up two 15°s, a B, and five 15°s, and sew through the next 15°, 3 mm, and 15° (**b–c**). Pick up five 15°s, a B, and two 15°s, and sew through the next A, squaredelle, and A (**c–d**).

- 11) Repeat step 10 twice, and sew through the next five 15°s, 3 mm, five 15°s, 3 mm, and clasp, and sew back through the 3 mm again (**d–e**).

- 12) Repeat steps 10–11, on the other edge (**e–f**), and end the thread. **B:B**

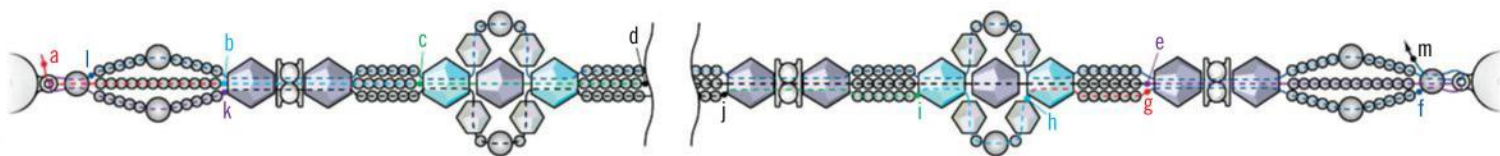


FIGURE 1

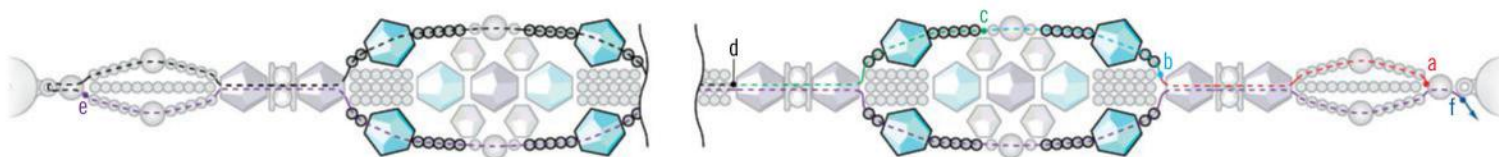


FIGURE 2

MATERIALS

bracelet 7¼ in. (18.4 cm)

- 4 6 mm squaredelles (silver)
- 6 mm bicone crystals
 - 11 color A (Preciosa, black diamond)
 - 18 color B (Preciosa, light sapphire AB)
- 12 4 mm bicone crystals (Preciosa, crystal AB)
- 12 3 mm round stardust beads (sterling silver)
- 1 g 15° seed beads (Miyuki 1, silver-lined crystal)
- 1 8 mm stardust ball magnetic clasp (sterling silver)
- Fireline, 6 lb. test
- beading needles, #10 or #12

ornament 3½ in. (8.9 cm)

- 1 8 mm faceted round crystal (Preciosa, clear)
- 3 4 mm fire-polished beads (satin matte silver)
- 4 4 mm faceted round crystals
 - 11 color A (Preciosa, sapphire AB)
 - 2 color B (Preciosa, clear)
- 4 4 x 6 mm crystal spacer bead (Preciosa, crystal)
- 1 g 11° seed beads (Preciosa, silver-lined clear)
- 1 g 15° seed beads (Miyuki 1, silver-lined crystal)

BASICS

FacetJewelry.com/basics

- overhand knot
- square knot
- ending and adding thread

-  6 mm squaredelle
-  6 mm bicone crystal, color A
-  6 mm bicone crystal, color B
-  4 mm bicone crystal
-  3 mm round bead
-  15° seed bead

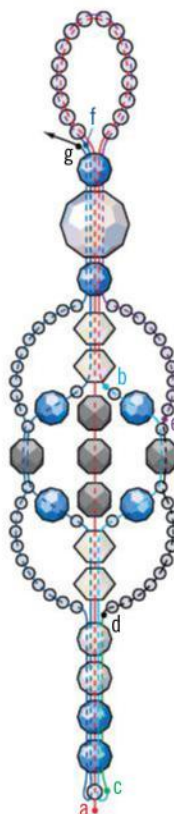


FIGURE 3

ORNAMENT

On 1 yd. (.9 m) of thread, pick up an 11°, and sew through it again. Pick up two color A 4 mm faceted round crystals, two color B 4 mm faceted round crystals, two 4 x 6 mm crystal spacer beads, three 4 mm fire-polished beads, two crystal spacers, an A, an 8 mm faceted round crystal, an A, and 16 11°s, and sew back through the last A, 8 mm, A, and two crystal spacers (figure 3, a–b). Pick up a 15°, an A, a 15°, a 4 mm fire-polished bead, a 15°, an A, and a 15°, and sew through the next two crystal spacers, two Bs, two As, and 11° (b–c). Sew back through the end two As and two Bs (c–d). Pick up 10 15°s, and sew through the next 15°, 4 mm fire-polished bead, and 15° (d–e). Pick up 10 15°s, and sew through the end A, 8 mm, A and 16 15°s (e–f). Continue back through the A, 8 mm, and A. Make a mirror image of the first side (f–g). Add three optional fringe strands: one with 20 15°s, an A, and a 15°; two with 16 15°s, an A, and a 15°.

-  8 mm faceted round crystal
-  4 mm fire-polished bead
-  4 mm faceted round crystal, color A
-  4 mm faceted round crystal, color B
-  4 x 6 mm crystal spacer bead
-  11° seed bead
-  15° seed bead

GIFT TOPPER

For a simple bauble, make the ornament but leave off the fringe. This mini project adds a personal touch to any gift, and makes a lovely key chain or little sun-catcher.



brick stitch

O CHRISTMAS TREES

by Diane Jolie

Picking the right pine is part of the seasonal fun. These three options offer different heights, widths, and shapes, as well as your choice of stripes or chevrons.

PENDANT

1) On a comfortable length of thread, work a 16-bead ladder using color A 11° cylinder beads (**figure 1**). To stabilize the ladder, zigzag back through all the beads (**figure 2**).

2) Work row 2 in brick stitch, using color B 11° cylinder beads. To begin the row, pick up two Bs, sew under the thread bridge between the second and third beads in the ladder, and sew back up through the last B just added. Sew through both beads again to align them, exiting the last B (**figure 3**).

3) For the row's remaining stitches, pick up a B, sew under the next thread bridge in the previous row, and continue back through the B just added (**figure 4**). Continue for a row of 15 Bs.

4) Ending and adding thread as needed, work rows 3–9 in brick stitch (**figure 5**), decreasing the bead count by one per row and alternating colors.

5) For row 10, begin the row with an increase by picking up three Bs. Attach the third bead to the second with a ladder stitch thread path (**figure 5**). Work another ladder stitch to connect the second bead to the first, and then sew under the end thread bridge and back through the first bead just added (**figure 6**). Work six more regular stitches. Increase at the end of the row by working one more brick stitch off the final thread bridge, and then adding one more bead with ladder stitch. This row has 11 beads in total.

6) Work rows 11–19 in brick stitch, decreasing the bead count by one per row and alternating colors.

7) With working thread exiting a top A, pick up a B, a 3 mm bicone, and an 11° seed bead. Skip the 11°, and sew back through the bicone, B, and the other top A (**figure 7**). End the thread, and attach a jump ring, sliding it through the 11°. **B:B**



FIGURE 1



FIGURE 2

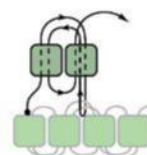


FIGURE 3

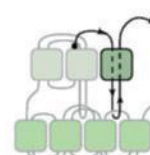


FIGURE 4

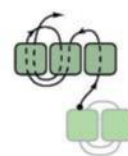


FIGURE 5

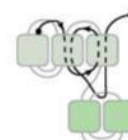


FIGURE 6

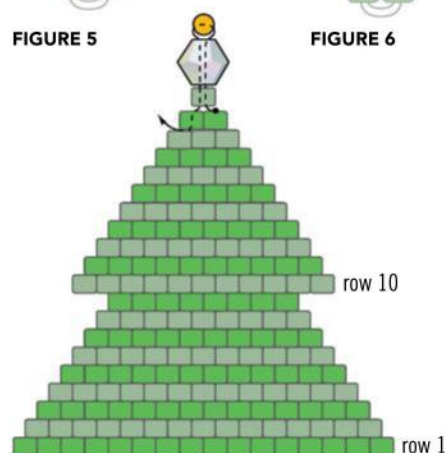


FIGURE 7

materials all projects

- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers

pendant 1¼ in. (3.2 cm)

- 1 4 mm bicone crystal (Preciosa, chrysolite opal)
- 1 g 11° cylinder beads in each of 2 colors
 - color A (Miyuki DB1846, Duracoat galvanized dark seafoam)
 - color B (Miyuki DB0041, silver-lined crystal)
- 1 11° seed bead (Preciosa, silver-lined clear)
- 1 4 mm jump ring

ornament 1¼ in. (3.2 cm)

- 1 4 mm bicone crystal (Preciosa, crystal AB)
- 1 g 8° seed beads in each of 2 colors
 - color A (Miyuki 4216, Duracoat galvanized dark seafoam)
 - color B (Toho 2634F, semi-glazed rainbow turquoise)
- 1 11° seed bead (Preciosa, silver-lined clear)
- 1 4 mm jump ring

gift topper 1¼ in. (3.2 cm) (same colors as ornament)

- 1 4 mm bicone crystal
- 1 g 8° seed beads in each of 2 colors
- 1 11° seed bead
- 1 4 mm jump ring

Find a blank template at
[FacetJewelry.com/
resourceguide](http://FacetJewelry.com/resourceguide)

basics

FacetJewelry.com/basics

- ladder stitch
- brick stitch
- ending and adding thread
- opening and closing jump rings

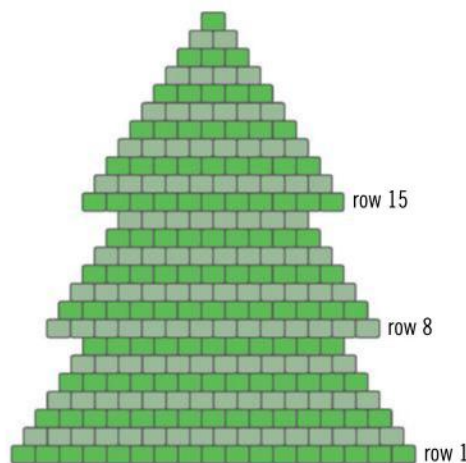


FIGURE 9

ORNAMENT

Hang beaded pines on your tree, windows, or anywhere needing a yuletide touch. For these three-tiered pines, use **figure 8** or **figure 9** to select the color pattern of your choice. Or customize your own at FacetJewelry.com. Keep in mind that you'll have two rows that require increasing brick stitch.

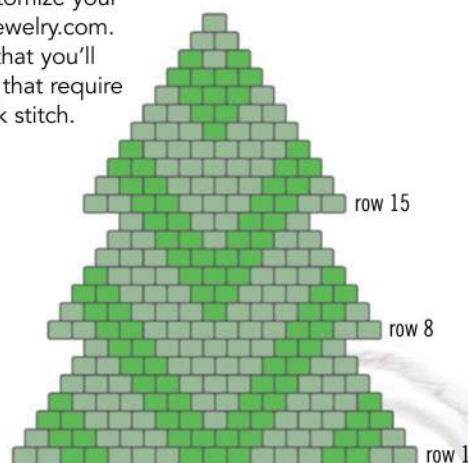


FIGURE 8



GIFT TOPPER

To adorn a present, follow the steps in "Pendant," but use 8° seed beads.

TINSEL WATERFALLS

earrings designed by Lindsay Burke

Silver tones and sparkling elements add a contemporary touch to these three projects, which all incorporate glimmering dangles reminiscent of garland.

WATERFALL EARRINGS

1) With wire cutters, snip the following lengths of ball chain (**photo a**) for one earring:

- 2 pieces – 17 units, about 1¼ in. (3.2 cm) (A)
- 2 pieces – 19 units, about 1⅜ in. (3.5 cm) (B)
- 2 pieces – 24 units, about 1¾ in. (4.4 cm) (C)
- 2 pieces – 26 units, about 2 in. (5 cm) (D)

2) With wire cutters, snip the following lengths of rhinestone cup chain (**photo b**) for one earring:

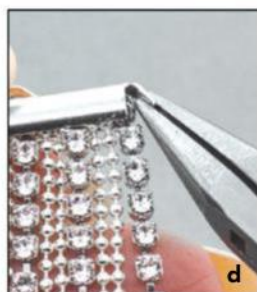
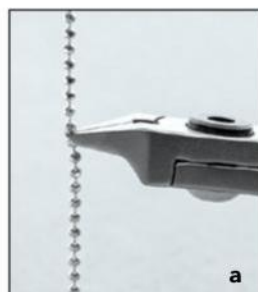
- 2 pieces – 9 units, about 1¼ in. (3.2 cm) (E)
- 2 pieces – 12 units, about 1¾ in. (4.4 cm) (F)
- 1 piece – 15 units, about 2 in. (5 cm) (G)

3) Slide one unit (**photo c**) of each chain into a slide-end tube in the following order: E, A, B, F, C, D, G, D, C, F, B, A, E.

4) With pliers, close the tab on the slide-end tube. All of the chain should be secure in the tube (**photo d**).

5) Open the loop on an ear wire, and attach the slide end tube.

6) Repeat steps 1–5 for the second earring. **B&B**



materials

earrings 1½ in. (4.1 cm)

- 16½ in. (41.9 cm) 2.5 mm silver-plated crystal rhinestone cup chain (Swarovski, crystal)
- 27 in. (69 cm) 1.5 mm diamond-cut ball chain (silver-plated)
- 2 24 mm slide-end tubes (Nunn Design, silver finish)
- 2 12 mm French ear wires (TierraCast, silver-filled)
- 2 pairs of chainnose, flat-nose, and/or bentnose pliers
- wire cutters

ornament 2⅜ in. (6 cm)

- 56 4 mm round metal beads (silver-plated)
- 16 g 10⁰ seed beads (Preciosa, silver-lined clear AB; *shipwreckbeads.com)

- 1 6 cm ornament ball (SparkleStyle; *amazon.com)

gift topper 2 in. (5 cm)

- 39 4 mm round beads (silver-plated)
- 2 g 10⁰ seed beads (Preciosa, silver-lined clear AB; *shipwreckbeads.com)
- 1 toggle clasp, ring end (silver finish)
- Fireline, 6 lb. test
- beading needle, #10 or #12

All products available at fusionbeads.com unless noted *

basics

FacetJewelry.com/basics

- ending and adding thread
- opening loops
- overhand knot

FRINGE ORNAMENT

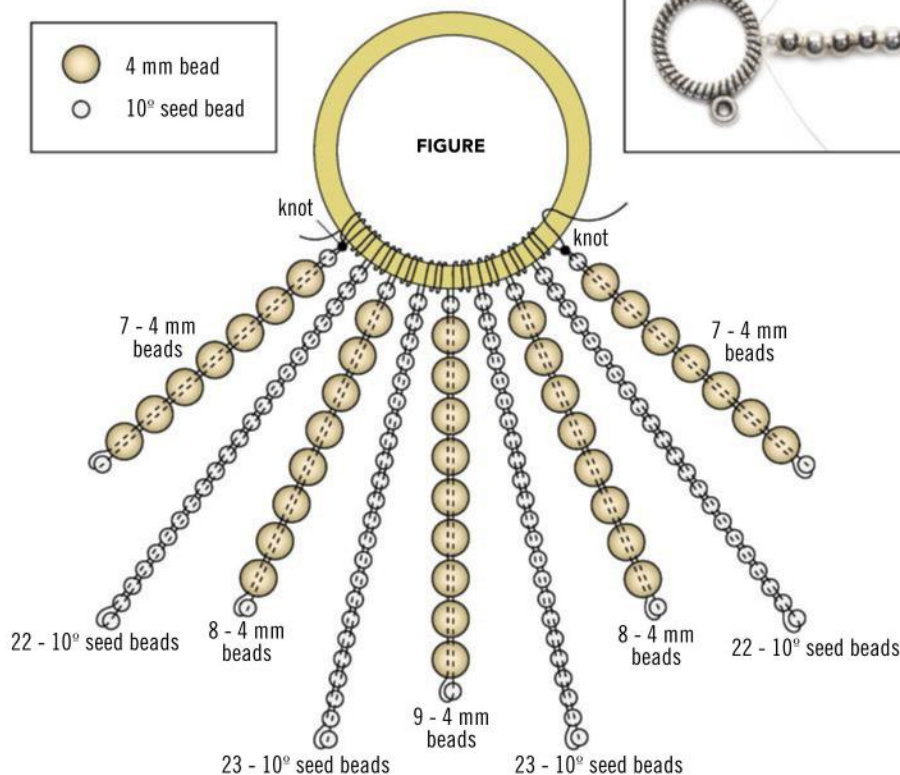
Add similar, cascading sparkle to an ornament with round metal beads and seed beads.

- 1) Remove the ornament's cap, and fill the ornament with 5 g of 10° seed beads. Recap the ornament.
- 2) On a comfortable length of thread, pick up 42 10°s, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie a square knot, and place the ring on the ornament.
- 3) Pick up six 10°s, three 4 mm beads, six 10°s, three 4 mms, and three 10°s. Skip the last 10°, and sew back through all the beads just added. Continue through the next three 10°s in the ring (**photo e**).
- 4) Pick up six 10°s, a 4 mm, six 10°s, a 4 mm, and three 10°s. Skip the last 10°, and sew back through all the beads just added. Continue through the next three 10°s in the ring.
- 5) Pick up six 10°s, four 4 mms, six 10°s, a 4 mm, and three 10°s. Skip the last 10°, and sew back through all the beads just added. Continue through the next three 10°s in the ring.
- 6) Ending and adding thread as needed, repeat steps 3–5 of "Fringe ornament" four times, and then repeat steps 3–4 once more for a total of 14 dangles. End the threads. – B&B Staff



GIFT TOPPER

Add a simple, fringed dangle to a gift using 4 mm metal beads and seed beads. To do so, tie 4 ft. (1.2 m) of thread to a toggle ring using an overhand knot. Pick up a 10°, seven 4 mm beads, and a 10°, skip the last 10°, and sew back through all the beads just added (**photo f**). Wrap the thread around the toggle ring two times. Pick up 22 10°s, skip the last 10°, sew back through all the beads just added, and wrap the thread around the toggle ring twice. Repeat making fringe in this manner, ending and adding thread as needed, and altering the bead counts as shown in the **figure**. – B&B Staff



wirework

FLORES DE NOCHE BUENA

designed by Linda A. Hartung

Update a traditional favorite, native to Mexico, with this engaging wire mesh brooch, which easily converts to an ornament.



POINSETTIA BROOCH

1) Hold each end of the WireLuxe, and firmly pull once to straighten and take out slack.

TIP Expect the length of the WireLuxe to stretch to about 10 in. (25 cm) or more.

2) Measure the length, and then cut it into three equal pieces using scissors. Trim off the frayed edges using wire cutters.

3) At one end of the WireLuxe, the striated center will be convex (curved outward) and the other end curved inward. On the convex side ONLY — using your wire cutters — remove about $\frac{1}{8}$ in. (3 mm) of the striated center. Repeat for the other two strips (**photo a**).

4) Mark the center of each piece with a fabric pencil, or similar item (**photo b, bottom strip**), and pinch the edges together at the center (**photo b, top strip**).

NOTE Once folded, the striated area will be referred to as the top and the doubled edge will be called the bottom.

5) Cut three 3-in. (7.6 cm) pieces of 22-gauge craft wire.

6) To form a petal group, wrap a piece of wire one time around a piece of WireLuxe, leaving a 1-in. (2.5 cm) tail extending from the top, finishing with the other end on top also. Repeat with the other two WireLuxe pieces.

7) At the center of each petal group, bend the WireLuxe to create a “V” shape. Pinch the center at the base of the “V” to set the shape. Repeat for other two. Position all three petal groups with wired centers in a circle for a visual of how the petals will be bound together (**photo c**).

8) On the remaining 15-in. (38 cm) wire (connecting wire), attach a piece of tape (shown in yellow) to each end so it will be easy to identify. Leave a 2-in. (5 cm) wire tail on the top of one petal group, and wrap it one time around the center (**photo d**).

TIP You are wrapping on top of the other wire from step 6.

9) With the long wire end, repeat step 8 to connect the second petal group, wrapping around the center one time (**photo e**).

TIP Take care to wrap in between the two wire’s ends, which point up,

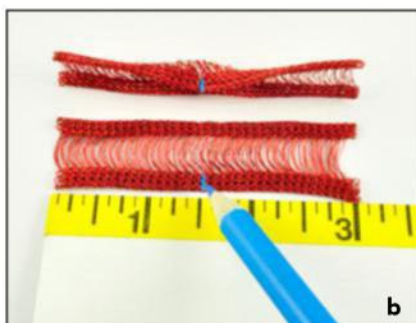
as you’ll need to string beads onto these upward pointing wires, and tuck them down into the base.

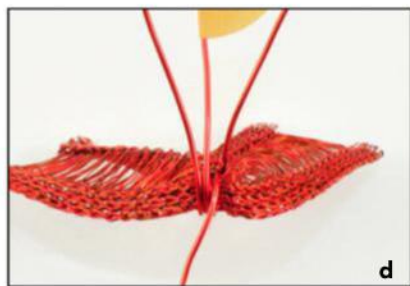
10) Repeat step 8 to wrap the third petal group, connecting it to the second petal group (**photo f**), and then join the third group to the first. Keep the petal groups close to each other and evenly spaced.

11) Use the remaining length of the connecting wire to secure the bar pin to the underside by wrapping the wire between the petal groups, and criss-crossing the center area of the bar pin several times until secure (**photo g**). End the connecting wire by tucking it from the bottom (pin side) to the top in the center of the petal groups.

12) At this point, you should have six short wire ends sticking up — these are the wires used to create the petal groups in step 6. Plus, you should have two longer ends from the connecting wire. On each wire end, string a 6 mm margarita and a 4 mm bicone (**photo h**). To temporarily keep the beads from sliding, bend the wire tip to about 90 degrees.

13) Push each bead group to the base of the wire, and arrange them to cover the wrapped wire base as much as possible. Trim each wire





materials red poinsettia brooch 3¼ in. (8.3 cm)

- 8 6 mm margarita crystal beads (Swarovski, fern green)
- 8 4 mm bicone crystals (Swarovski, citrine AB)
- 9 in. (23 cm) WireLux^e, (paprika, wirelux.com)
- 24 in. (61 cm) 22-gauge enamel-coated craft wire (red)
- 1 ¾-in. (1.9 cm) or 1-in. (2.5 cm) bar pin
- wire cutters
- chainnose pliers
- 1 binder clip
- GS Hypo-cement
- fabric pencil, or other marker

ornament 3¼ in. (8.3 cm)

- all brooch supplies
- beading needles, #11 or #12
- Fireline, 4–8 lb. test

gift topper 3¼ in. (8.3 cm)

- 6 4 mm bicone crystals (Preciosa, citrine AB)
- 6 3 mm fire-polished beads (Preciosa, opaque iris green)
- 6 11° seed beads (Toho 25C, silver-lined garnet)
- 18 in. (46 cm) organza ribbon (red), cut into thirds
- beading needles, #11 or #12
- Fireline, 4–8 lb. test

to about ¼ in. (6 mm), and make a plain loop to keep the beads snug to the base of the petals. Trim off any frayed edges of the WireLux^e.

14) At the wire-wrapped base of each petal, grab and hold each side of the band edge, and pull to widen the petal and make petal widths consistent. It's okay if petals overlap.

15) To form and finish off a petal tip, apply a drop of glue on the bottom side of the bands at each edge, fold the glued areas together, and hold with a clip until dry. To elongate each petal, hold the tip, and slightly pull the petal. Repeat on each petal. **B&B**

POINSETTIA ORNAMENT

To convert the brooch into an ornament requires a simple weight adjustment to allow it to hang vertically. Shift the pin's weight by looping 10 in. (25 cm) of thread through the pin on the back of the brooch, and then thread it through an opening in the mesh of a top petal. Adjust the size of the thread loop, and tie the ends together with a square knot. **– B&B Staff**

GIFT TOPPER

1) On 1 yd. (.9 m) of thread, pick up six 3 mm fire-polished beads, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie a square knot, and continue through the next 3 mm.

2) Pick up a 4 mm bicone and an 11°, skip the 11°, and sew back through the bicone and the next fire-polished bead. Repeat this stitch five times to complete the round.

3) Fold a ribbon strip so the ends overlap in the middle of the strip's back. Repeat with all strips, and stack the folded ribbons on top of each other to form a star pattern. With thread exiting a 3 mm bead, sew down through the center of the ribbon stack, and back up through the stack. Repeat, sewing through the 3 mm beads and ribbon stack until secure. End the threads.

– B&B Staff



bead weaving / right-angle weave

RING IN THE NEW YEAR

designed by
Anna Elizabeth Draeger



Capture the magic of the seasons with one pattern for an easy crystal ring, bejeweled ornament, and a simple beaded band.

RING TOP

1) On 2 yd. (1.8 m) of thread, pick up a repeating pattern of a color A 4 mm bicone crystal and a color C 3 mm bicone crystal four times. Tie them into a ring with a square knot, leaving a 12-in. (30 cm) tail. Retrace the thread path, and sew through the next A and C (**figure 1, a-b**).

2) Pick up a color D 3 mm bicone crystal, an A, and a D. Sew through the C, going in the same direction, and continue through the next A and C in the ring (**b-c**). Repeat this stitch three times to complete the round, and sew through the next D and A (**c-d**).

3) Pick up a color E 15° seed bead, a color B 4 mm bicone crystal, and an E, and sew through the next A (**d-e**). Repeat this stitch three times (**e-f**), retrace the thread path (not shown in the figure for clarity), and continue through the next E and B (**f-g**). Set the working thread aside.

tension tip Retracing the thread path with tight tension will cause the beads from the first steps to pop up and form the ring top.

4) With the tail exiting an A in the first round, pick up an E, a D, a C, a D, and an E. Sew

through the A your thread is exiting, going in the same direction, and continue through the next four beads in the ring, exiting the opposite A (**figure 2, a-b**).

5) Pick up an E and a D, and sew through the C added in the previous stitch (**b-c**). Pick up a D and an E, and sew through the A your thread exited at the start of this step. Continue through the next C and A (**c-d**). End the tail.

RING BAND

1) With the working thread exiting a B in the outer round, pick up an E, a C, an E, a B, an E, a C, and an E, and sew through the B your thread is exiting (**figure 3, a-b**). Continue through the next E, C, E, and B (**b-c**).

2) Working in right-angle weave, repeat step 1 (**c-d**) eight times or until you reach the desired length.

3) To connect the last row of the band to the ring top, pick up an E, a C, and an E, and sew through the opposite B on the ring top. Pick up an E, a C, and an E, and sew through the end B on the band.

4) Reinforce the band by retracing the thread path, and end the thread. **BIB**

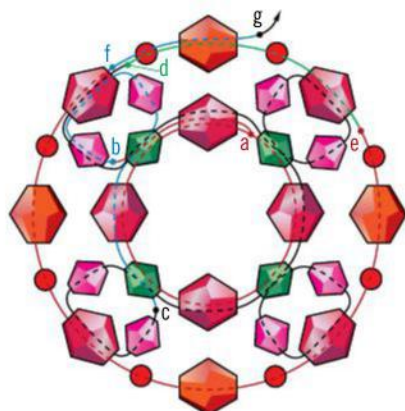


FIGURE 1

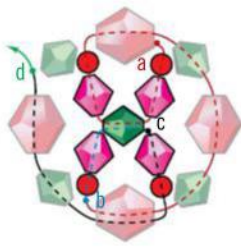


FIGURE 2

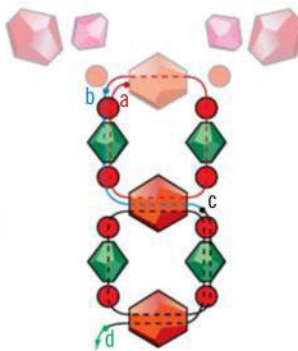


FIGURE 3

materials all projects

- Fireline, 6 lb. test
- beading needles, #12

bicone crystal ring, 1 in. (2.5 cm) diameter

- 4 mm bicone crystals
 - 13 color A (Preciosa, Siam AB)
 - 8 color B (Preciosa, light Siam AB)
- 3 mm bicone crystals
 - 24 color C (Preciosa, emerald AB)
 - 8 color D (Preciosa, rose AB)
- 1 g 15° seed beads (Miyuki 1010, silver-lined flame red AB)

ornament 2 3/8 in. (6 cm)

- 1 2 3/8 (6 cm) ornament ball (SparkleStyle; amazon.com)
- 51 4 mm fire-polished beads (Preciosa, metallic red)
- 102 3 mm fire-polished beads (Preciosa, transparent garnet)
- 2 g 11° seed beads (Miyuki 4506, transparent seafoam Picasso)

band for gift topper 1 in. (2.5 cm) diameter

- 10 4 mm fire-polished faceted round beads (Preciosa, metallic red)
- 20 3 mm fire-polished faceted round beads (Preciosa, transparent garnet)
- 1 g 11° seed beads (Miyuki 4506, transparent seafoam Picasso)

basics

FacetJewelry.com/basics

- square knot
- ending and adding thread

ORNAMENT

Make a simple ornament using a long version of the ring band.

1) On 12 in. (30 cm) of thread, work as in step 1 of “Band” to make a strip of right-angle weave with 24 stitches, but substitute fire-polished beads for the bicone crystals (**figure 4**). Do not join the ends of the band, but end the thread. Make a second band with 25 stitches.

2) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up 18 color F 15° seed beads, an end 4 mm fire-polished bead from the band with 25 stitches, 18 Fs, and the other end 4 mm fire-polished bead from the 25-stitch band. Sew through all the beads again to form a ring but don't pull it tight yet. Position the ring around the neck of the ornament, and retrace your thread path to reinforce the ring.

3) To attach the 24-stitch band, sew through the next six Fs (**figure 5, a–b**). Pick up an F, a 3 mm, and an F, and sew through an end 4 mm fire-polished bead on the remaining band (**b–c**). Pick up an F, a 3 mm, and an F, skip six Fs on the ring, and sew through the next six Fs, 4 mm, and six Fs (**c–d**). Pick up an F, a 3 mm, and an F, and sew through the other end 4 mm fire-polished bead from the same band (**d–e**).

NOTE Make sure the 24-stitch band crosses on the outside of the other band at the bottom of the ornament.

Pick up an F, a 3 mm, and an F, skip the next six Fs in the ring, and sew through the following six Fs and 4 mm (**e–f**). Retrace the thread path to reinforce, and end the thread.

4) Add 12 in. (30 cm) of thread to the beadwork, exiting the outer band near where the bands overlap on the bottom of the ornament. Sew through an adjacent bead in the band below, and through the nearest bead in the outer band. Repeat this stitch several times to join the two bands together. End the threads.

– B&B Staff

-  4 mm bicone crystal, color A
-  4 mm bicone crystal, color B
-  3 mm bicone crystal, color C
-  3 mm bicone crystal, color D
-  15° seed bead, color E
-  4 mm fire-polished bead
-  3 mm fire-polished bead
-  15° seed bead, color F



GIFT TOPPER

Make a ring that doubles as a bow holder to top a present — a bonus gift for a special friend. To do so, work as in step 1 of “Ornament” to make a band that is 10 stitches long. To join the ends into a ring, exit a 4 mm. Pick up an F, a 3 mm, and an F, and sew through the other end 4 mm. Repeat this stitch, retrace the thread path through the join, and end the threads.

– B&B Staff

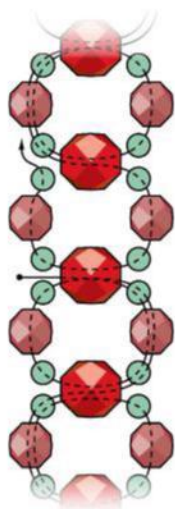


FIGURE 4

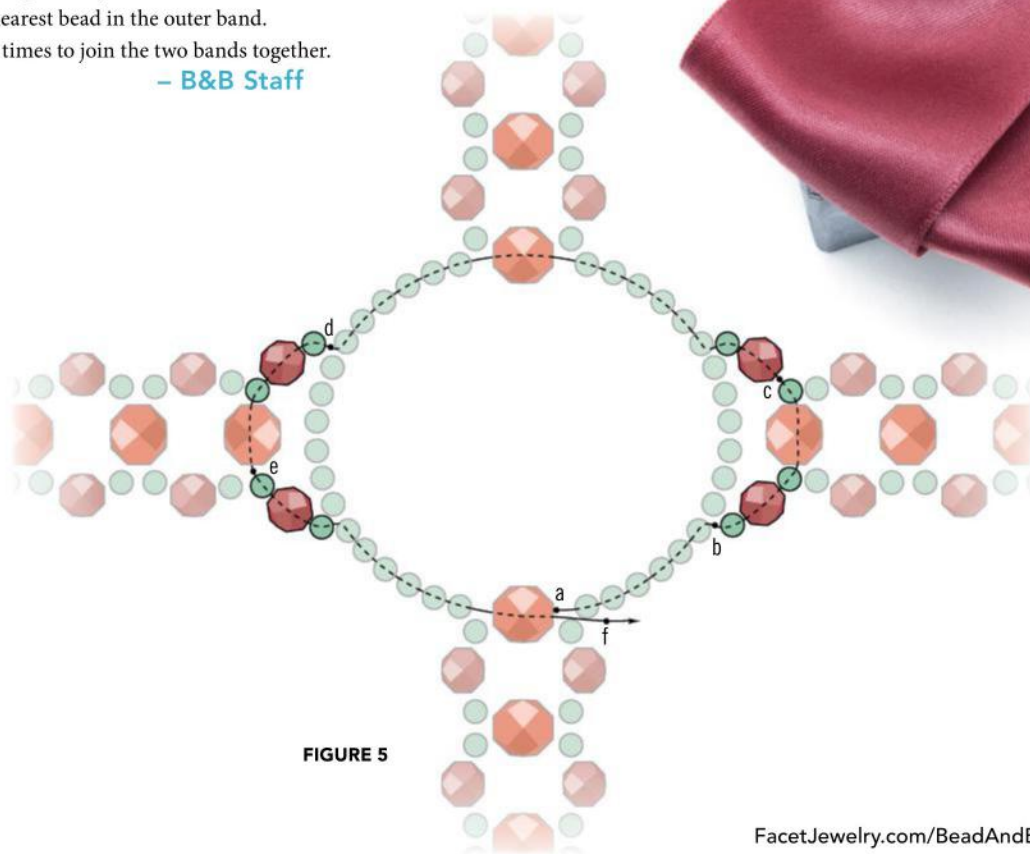


FIGURE 5



stringing

GARLAND GREENERY

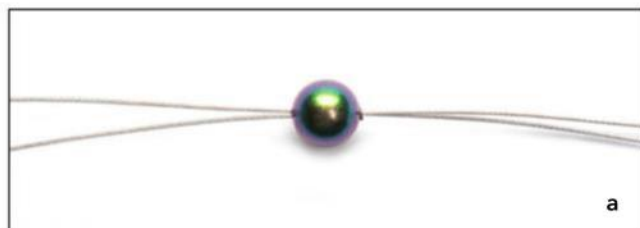
designed by Cathy Jakicic

This stash-buster project is a great way to use up small quantities of those fun bead shapes that you've been collecting over the years. Consider it the Chex Party Mix project for the holidays.

NECKLACE

- 1)** Cut two 25-in. (64 cm) pieces of beading wire. Center a 6 mm round pearl over both wires (**photo a**).
- 2)** On each end of each wire, string 1½ in. (3.8 cm) of beads, alternating between 11° seed beads and a random mix of drops, Rizos, farfalle beads, and mini dagger beads (**photo b**).

- 3)** On each end, string a pearl over both wires. Push the pearls toward the center pearl, causing the other beads to arch on the wire (**photo c**).
- 4)** Repeat steps 2–3 until the strand is within 1 in. (2.5 cm) of the finished length. Check the fit, and add or remove beads if necessary.
- 5)** Open a jump ring, and attach half of a clasp. Close the jump ring.
- 6)** Over both wires, string a crimp bead and the jump ring with the clasp attached. Go back through the crimp bead (**photo d**) and the next few beads, and use crimping pliers to compress the crimp bead. Trim the excess wire.
- 7)** Repeat steps 5–6 at the other end using the other half of the clasp. **B&B**



materials

necklace 20 in. (51 cm)

- 11 6 mm round pearls (Swarovski, scarabaeus green)
- 2 g 3.4 mm drop beads (Miyuki 4514, turquoise green Picasso)
- 2 g 2.5 x 6 mm mini dagger beads (Persian turquoise bronze Picasso)
- 2 g 2.5 x 6 mm Rizo beads (Czech, green luster)
- 2 g 2 x 4 mm farfalle beads in each of 2 colors (Preciosa, matte cornflower blue and light sage)
- 2 g 11^o seed beads (Toho 2633F, semi-glazed rainbow clover)
- 50 in. (1.2 m) .015 stringing wire
- 1–2 6 mm jump rings, depending on clasp
- 2 2 x 2 mm crimp beads
- 1 clasp
- crimping pliers
- wire cutters

ornament 2½ in. (6.4 cm)

- 5 4 mm round glass beads (Czech, alabaster pastel dark coral) or other red bead with at least 0.8 mm size hole
- 1 g 3.4 mm drop beads (Miyuki 4514, turquoise green Picasso)
- 1 g 2.5 x 6 mm mini dagger beads (Persian turquoise bronze Picasso)
- 1 g 2.5 x 6 mm Rizo beads (Czech, opaque green luster)
- 1 g 2 x 4 mm farfalle beads in each of 2 colors (Preciosa, matte cornflower blue and light sage)
- 1 g 11^o seed beads (Toho 2633F, semi-glazed rainbow clover)
- 24 in. (61 cm) .015 stringing wire
- 2 2 x 2 mm crimp beads
- crimping pliers
- wire cutters

gift topper 2 in. (5 cm)

- 5 4 mm round glass beads (Czech, alabaster pastel dark coral) or other red bead with at least 0.8 mm size hole
- 2 g mixed green seed beads
- 24 in. (61 cm) .015 stringing wire
- 2 2 x 2 mm crimp beads
- crimping pliers
- wire cutters

basics

FacetJewelry.com/basics

- crimping
- opening and closing jump rings



ORNAMENT

Make a mini version of the necklace to mimic a wreath. To do so, start with two 12-in. (30 cm) pieces of beading wire, and substitute 4 mm red pearls or glass beads to look like berries. String beads in increments of one inch. To end, string a crimp bead, a 4 mm bead, and a crimp bead over both wires on one end. Cross the wires from the other end through the crimp, 4 mm, and crimp. Compress both crimp beads, and trim the excess wire.

GIFT TOPPER

Create a less expensive version of the ornament project by using seed beads instead of shaped beads. Start with two 8-in. (20 cm) pieces of beading wire and use five 4 mm round beads evenly spaced between segments of seed beads.



knotting / bead weaving

FROSTED PENDANTS

designed by Jane Konkel



While designed in collaboration with Celine Cousteau for an aquatic look, these radiolarian pendants appear reminiscent of melting ice.

People in warm climates celebrate winter holidays, too! Enjoy the season beach-style with aquatic shapes and colors, sea glass, and wintry charms for a festive touch.

NECKLACE

- 1) Cut two 20–28-in. (51–71 cm) pieces of leather cord. Tie a lark's head knot: Fold the cords in half, and pass the loop through the pendant from back to front. Pull the cord ends through the loop.
- 2) On 12 in. (30 cm) of thread, pick up a repeating pattern of a color A 4 mm bicone and a color B 4 mm bicone four times, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie a square knot, and end the threads.

NOTE you can substitute a big-hole lampwork bead or Dione bead for the three crystal rings.

- 3) Repeat step 2, making a ring with As and color C 4 mm bicones. Repeat step 2 again, making a ring with five alternating sets of color D 3 mm bicones and color E rondelles.
- 4) Over all four ends of the leather, string the first ring of 4 mms, the second ring of 4 mms, and the ring of 3 mms. Pull the rings down next to the knot.
- 5) Separate the pairs of cords, and on each end, position the cord ends in a fold-over cord end finding, and crimp it closed. Trim the excess cord.
- 6) Open a jump ring, and connect the finding to a clasp. **B&B**

materials

radiolarian necklace
20–28 in. (51–71 cm)

- 1 18 mm radiolarian pendant (Swarovski 6730, crystal blue shade)
- Preciosa bicone crystals
 - 8 4 mm, color A (aqua bohémica)
 - 4 4 mm, color B (light sapphire opal)
 - 4 4 mm, color C (crystal AB)
 - 5 3 mm, color D (sapphire)
- 5 2 x 3 mm faceted rondelles, color E (satin opal periwinkle)
- 40–56 in. (1–1.4 m) 1 mm round leather cord
- 1 lobster claw clasp

- 2 fold-over cord ends with ring
- Fireline, 6 lb. test
- beading needles, #10 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers
- wire cutters or scissors

ornament 3 in. (7.6 cm)

- 1 15–20 mm cultured sea glass pendant pebble (pacific blue, antelopebeads.com)
- 1 6 mm crystal spacer (Preciosa, tanzanite)
- 1 18 mm sterling silver holly charm (Eclectica Beads, 262-641-0910)
- 12 in. (30 cm) 1 mm round leather cord

gift topper 2½ in. (6.4 cm)

- 1 15–20 mm cultured sea glass pendant pebble (Pacific blue, antelopebeads.com)
- 1 23 mm snowflake charm (TierraCast, silver-plated)
- 6 in. (15 cm) 1 mm round leather cord

basics

FacetJewelry.com/basics

- lark's head knot
- ending and adding thread
- folded crimp end
- opening and closing jump rings



ORNAMENT

For a less expensive yet more colorful option, substitute sea glass for the pendant and a crystal spacer for the bicone rings. To start, string a charm on the cord, and center it. Follow step 1 of "Necklace" using a sea glass pendant. String a crystal spacer, and tie the ends of the cord. Trim the cord.

– B&B Staff



GIFT TOPPER

Make a simplified version of the ornament, skipping the crystal spacer step. This bauble is a great way to use up scraps of leather, single charms, and inexpensive sea glass.

– B&B Staff

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From CEO TO BEAD-TREPRENEUR

A former executive, designer Helena Tang-Lim translates historical Asian costumes and French haute couture into stunning beadwork.

by Cindy Crain Newman
PHOTOS BY ERIC LIM



Amphora: The focal point of this long necklace is a papier-mâché bead which reminded Tang-Lim of a Greek urn called an amphora.



Twenty-seven years ago, bead designer and teacher Helena Tang-Lim was an advertising account executive, working for several big advertising agencies in Singapore and serving multinational companies as her clients.

To escape from the stresses of corporate life, Tang-Lim started to bead. Her new hobby had actually begun because she wanted a pair of beaded shoes.

"There is a local mixed race of people called the Peranakan in the southeastern Asian region. They make the most beautiful beaded shoes," Tang-Lim says. "I wanted the shoes but could not afford \$1,000 for them. I had been pretty crafty, so I decided I would learn how to make them. Of course, in hindsight, that first pair probably cost me more than \$1,000. But it gave me a brand new hobby."

Tang-Lim progressed in her corporate career to become the chief executive running an international company which sold eyewear in the southeastern Asian region. Her family grew to include not just her husband of 30 years, Eric Lim, but also "one human girl, one human boy, and two furry boy dogs." And she continued to bead. "Beaded became my therapy from family frustrations or work frustrations. It's really nice to stick your needle in the beads and pretend it's your boss's face!" Tang-Lim jokes with her trademark deep chuckle.

Then an economic business downturn occurred, and she was restructured out of her job. "I'd been threatening to retire since I was 40 years old because of the stress. When the crunch came, my husband encouraged me to open a bead store," Tang-Lim says.



"I created the York Medallion for Perry Bookstein in honor of the 90th anniversary of York Beads," Tang-Lim says. "It was a fun thing to teach at his store (now closed) that year, and it showcased lots of the pretty things he sold: fire-polished beads, Swarovski crystal chatons, and rondelles."

La Manchette de Versailles Cuff:
"I was in Paris at the Versailles Palace, and the beauty of the palace just inspired me to make a very decorated, very luxurious, very baroque piece," Tang-Lim says.



CHOOSING A NEW PATH

"It was very useful when I decided to start a business that I really did think about it as a business instead of as a hobby that would make me pocket money," says Tang-Lim, who has a degree in economics from the National University of Singapore. "I made a business plan and decided to open an online bead business so I didn't have to be tied down to a brick and mortar shop. When I travel to teach, I shut it down from physical orders. When I'm home, I open the kit shop back up again. My entire business is built on social media. And I don't teach in Singapore, because it's my home. I try to be as low key as possible here." Her business is called "Manek-Manek Beads" which is a tribute to her heritage, and she goes by "The Manek Lady" or "The Bead Lady." Tang-Lim was born in Malaysia, and "manek-manek" means beads in the Malay language.

In the beginning, Tang-Lim's beading explorations were limited by her location in Singapore. "Singapore is a very tiny island, 31 miles at its widest, with 5.5 million plus people. When I looked for supplies, everything was vintage stuff, so it was terribly expensive. There were only a few shops that carried crystals and seed beads. There were no full-fledged seed bead stores like in the U.S."

"When I started designing about 15 or 20 years ago, I created what I thought were original pieces. But my knowledge of the bead world was limited, and my pieces weren't really too original," Tang-Lim admits. "I learned that despite the history of beadwork made in the past here, there were no other contemporary bead designers in Singapore and no other international teachers. There might be only 100 of us in the whole country who consistently bead with seed beads."

Without a local beading community, Tang-Lim searched the internet for other designers' work. "Their beadwork just wowed me," she says. "People like Marcia DeCoster, Melanie Potter, Cynthia Rutledge, and Laura McCabe were a real inspiration, because they showed me what could be done with beads. I beaded for a long time all by myself, on my bed, cross-legged, with a breakfast tray, the TV on, and the air conditioning on full blast. That's because we have one season in Singapore — summer! Then I traveled to the Bead&Button Show and to workshops and retreats, like Melanie Potter's 'Beads on the Vine' in California, and I started meeting more beady people."

FINDING INSPIRATION

All styles of jewelry provide Tang-Lim with inspiration, from vintage to Indian Bollywood to crown jewels. In a museum, she was looking at a traditional Peranakan Chinese wedding gown with a huge collar on top, and her stunningly gorgeous piece "The Phoenix Collar" resulted. The collar has many moveable layers representing the feathers of the mythological phoenix. "For the Chinese, the woman is the phoenix on her wedding day. She is the most important person. I took the liberty of following



The Phoenix Collar: With modern supplies, Tang-Lim recreated an ancient phoenix collar from a Peranakan wedding costume.



In 1995, Helena Tang-Lim became fascinated with a pair of antique beaded shoes that are popular with the Peranakan people of the then Malayan Peninsula. Determined to learn how to make them, she figured it out and made these.

the shape of that collar I saw in the museum. It has 13 individual flaps, and they move. I wanted to showcase bead embroidery, soutache, and I hot-fixed God-knows-how-many crystals."

Her "Cactus in Bloom" necklace is Tang-Lim's current favorite design. "There are cacti in Singapore, as we are pretty hot. I had been playing around, wrapping a large papier-mâché bead and figuring out how to encase it. That weekend, my daughter wanted to go see the tulips in bloom at the conservatories at Gardens By the Bay, and I wandered into the permanent desert exhibit and saw that my beadwork looked just like a cactus blooming."

The same papier-mâché bead became a focal point for another necklace called "Amphora" which was inspired by a Greek urn. "Although the necklace is just a simple spiral rope, because of the combination of beads and textures and colors, it looks a lot more complicated than it really is. For a lot of my jewelry, the piece belies its real simplicity in construction," Tang-Lim says.

For about the past five years, Tang-Lim has been teaching her jewelry designs in the U.S., Europe, and Australia. Her favorite bead is the 15° seed bead, because it allows her to create more detail. "I want to make jewelry that could be found in a fancy jeweler's shop. My students tell me that I'm devious in terms of complexity, thinking up ways to torture them in class! But a lot of people also tell me they were afraid to attend class because the designs look complex, but they come to class and realize that there is a logic to my madness!"

Some of her customers have scolded Tang-Lim in the past about one of her specific business policies. "When I finish teaching a design, I retire it. I am not going to sell the kits or instructions online. If you have spent time and money to come and see me in a class, I believe that you deserve some exclusivity as long as I'm actively teaching that design. That's my promise to my students. I do have other general sales of kits and instructions for anyone who wants to buy them. And I also make one-of-a-kind competition pieces, like 'The Phoenix Collar.' I do wish I had more time for them," Tang-Lim says.

"I remember thinking when I first started designing jewelry that I would love to teach at the Bead&Button Show. I didn't think I would ever be good enough. Now I have taught at the last three shows, and it's like a dream come true," Tang-Lim says. **B&B**

Cactus in Bloom: This cactus necklace will bloom perpetually with its large, wrapped papier-mâché bead topped by a sparkly Swarovski crystal and lustrous Gekko beads. "I like whimsical things with a secret to find — thus the crystal on the top," Tang-Lim says.



Cindy Crain Newman is a freelance writer who specializes in profiling people who create and innovate. Contact her at cindycrainnewman@gmail.com.

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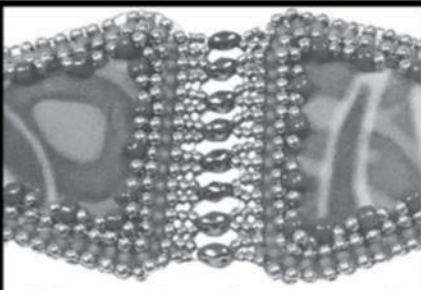
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MIDNIGHT SPARKLE NECKLACE

designed by
Janice Chatham

DIFFICULTY ●●●○○○

bead weaving / circular peyote





materials

necklace 18 in. (46 cm)

- Swarovski crystals
 - 1 11 x 5.5 mm briolette pendant (jet)
 - 106 3 mm bicones, color A (crystal metallic blue 2X)
 - 112 3 mm bicones, color B (crystal AB2X)
 - 28 2 mm rounds (jet)
- 2 g 11° seed beads (Miyuki 4202, Duracoat galvanized gold)
- 5 g 15° seed beads (Miyuki 4203, Duracoat galvanized yellow gold)
- 1 toggle clasp
- 2 5 mm jump rings
- Fireline, 6 lb. test, crystal
- beading needles, #12
- 2 pairs of chainnose, bent-nose, and/or flatnose pliers

basics

FacetJewelry.com/basics

- peyote stitch: circular
- ending thread

Seed beads and crystals create classic shapes in this delicate necklace with a romantic touch.

CRYSTAL COMPONENTS

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of a color A 3 mm bicone crystal and a 15° seed bead three times for a total of six beads. Leaving a 6-in. (15 cm) tail, sew through all the beads again to form a ring, and continue through the first A (**figure 1**).

2) Pick up a 15°, an A, a 15°, an A, and a 15°. Sew through the A your thread is exiting, going in the same direction (**figure 2, a-b**). Sew through all the beads in this stitch again to reinforce (not shown in the figure for clarity), and continue through the next 15° and A (**b-c**).

3) Pick up a 15°, an A, a 15°, an A, and a 15°. Sew through the A your thread is exiting, going in the same direction (**figure 3, a-b**). Sew through all the beads in the stitch again to reinforce (not shown in the figure for clarity), and continue through the next 15°, A, 15°, and A (**b-c**).

4) Pick up 15°, and sew through the adjacent A in the first stitch (**figure 4, a-b**). Pick up a 15°, an A, and a 15°, and sew through the adjacent A in previous stitch and the next 15° and A (**b-c**). Sew through all the beads in this stitch again to reinforce.

5) Sew through the next 15°, A, and 15° (**figure 5 a-b**). Pick up a 2 mm round crystal, and sew through the next 15°, A, and 15° on the outer edge (**b-c**). Repeat this stitch three times, but after adding the last 2 mm crystal, sew through only one 15° (**c-d**).

6) Pick up five 15°s, skip the next A, and sew through the next 15° on the outer edge (**figure 6, a-b**). Pick up three 15°s, skip the next 2 mm, and sew through the next 15° on the outer edge (**b-c**). Repeat these stitches three times to complete the round (**c-d**).

7) Sew through all the 15°s added in step 6, skipping the 15°s in the

ring between the 2 mm and 3 mm crystals, and step up through the first three 15°s added in step 6 (**figure 7**).

8) Pick up a color B 3 mm bicone crystal, a 15°, and a B. Sew through the center 15° over the next 2 mm round crystal (**figure 8, a-b**). Pick up a B, a 15°, and a B, and sew through the center 15° over the next A (**b-c**). Repeat these stitches three times to complete the round, and step up through the first B added in this round (**c-d**).

9) Pick up three 11° seed beads, skip the next 15°, and sew through the next B, 15°, and B (**figure 9, a-b**). Repeat this step seven times to complete the round, and step up through the first two 11°s added in this round (**b-c**). End the tail but not the working thread, and set this component aside.

10) Repeat steps 1-9 six times for a total of seven components.

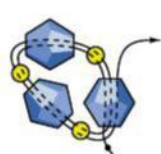


FIGURE 1

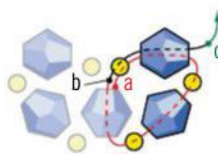


FIGURE 2

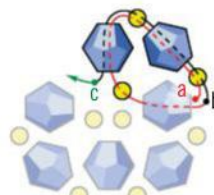


FIGURE 3

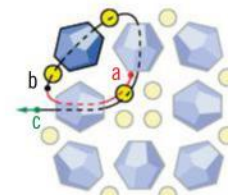


FIGURE 4

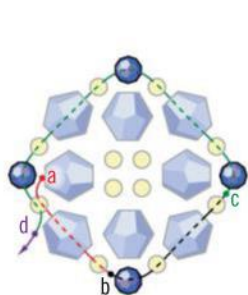


FIGURE 5

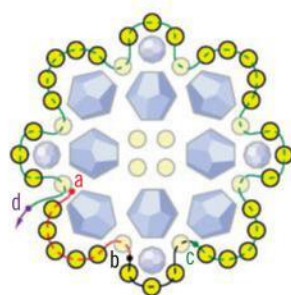


FIGURE 6

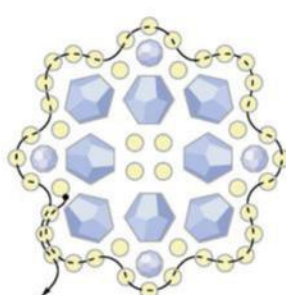


FIGURE 7

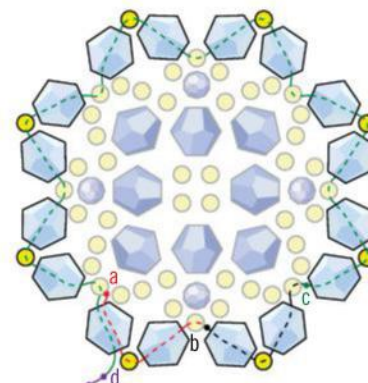


FIGURE 8

JOINING

1) To turn one component into the center component, sew through the beadwork to exit the center 11° on the next point (a point that follows a 2 mm crystal).

note Why sew through to the next point? Compare the inner ring of crystals in **figures 9 and 10**. For the center component, you want the crystals to form a diamond shape, as seen in **figure 10**, instead of a square, and you need to exit the appropriate 11° so that the drop you are about to add will hang below a corner of the diamond.

Pick up a 15°, an A, four 15°s, an 11 x 5.5 mm briolette, and three 15°s. Sew through the first 15° in the set of four just added, sewing in the same direction (**figure 10, a-b**). Pick up an A and a 15°, and sew through the center 11° on the next point (**b-c**). Sew through the beadwork to exit the center 11° two points away from the one you just exited (**c-d**). Pick up a 15°, an A, a 15°, an A, and a 15°, and sew through the center 11° on the next point to form an extension (**d-e**). Sew through the beadwork to exit the center 11° on the next point (**e-f**). Add a 15°, an A, a 15°, an A, and a 15° between the next two points (**f-g**), and end the thread.

2) With the thread remaining from another component, pick up a 15° and an A, and sew through the 15° on one of the two extensions added on the center component. Pick up an A, and a 15°, and sew through the center 11° on the next point (**figure 11**). Retrace the thread path through the connection, and sew through the beadwork to exit the opposite side of the component. Make an extension on this side of the component, and end the thread.

3) Repeat step 2 to attach three components to each side of the center component.

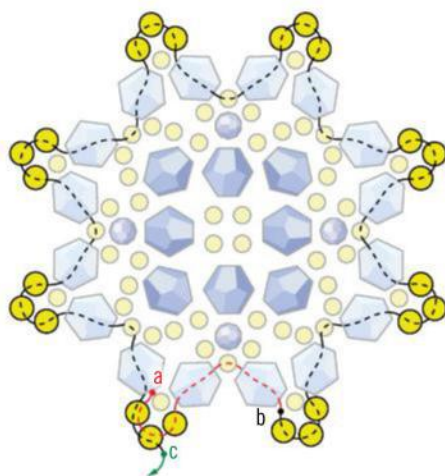


FIGURE 9

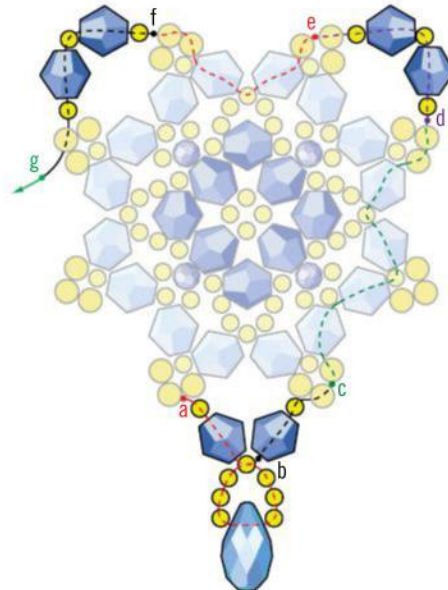


FIGURE 10

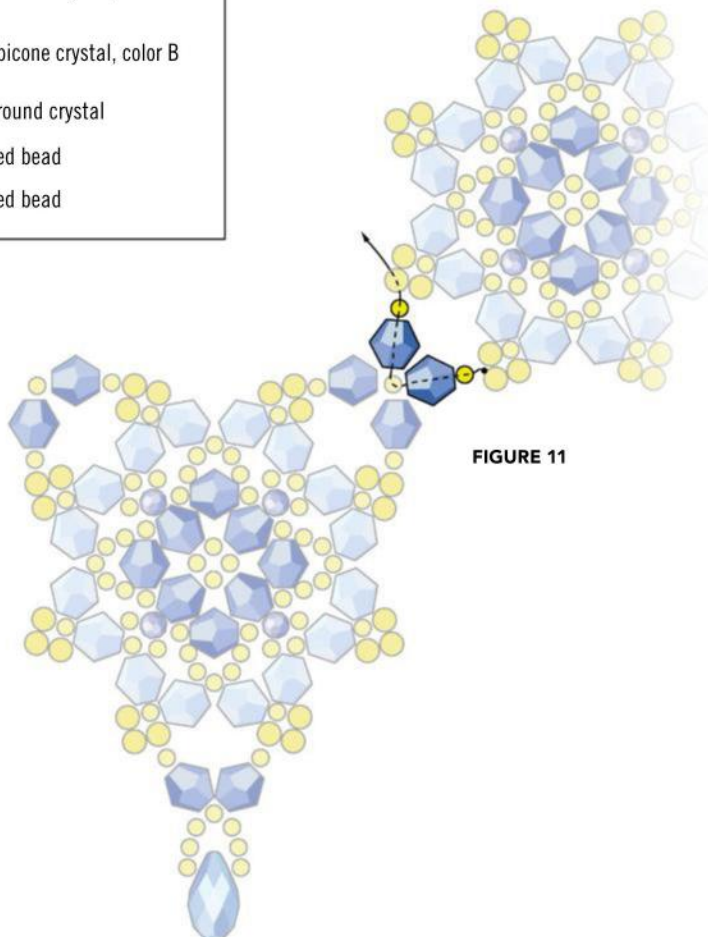


FIGURE 11

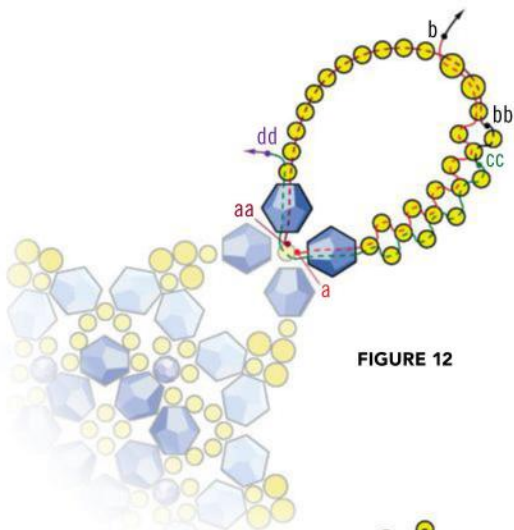


FIGURE 12

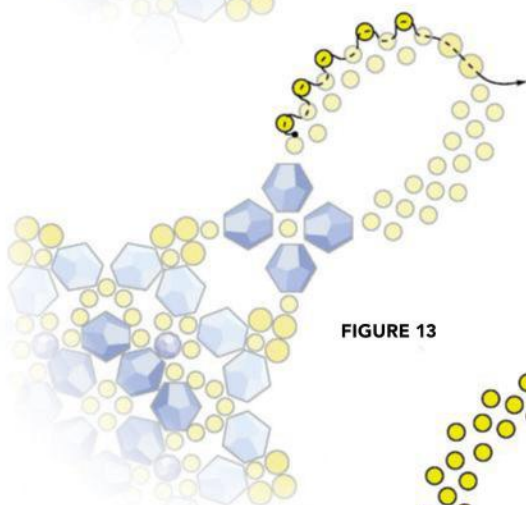


FIGURE 13

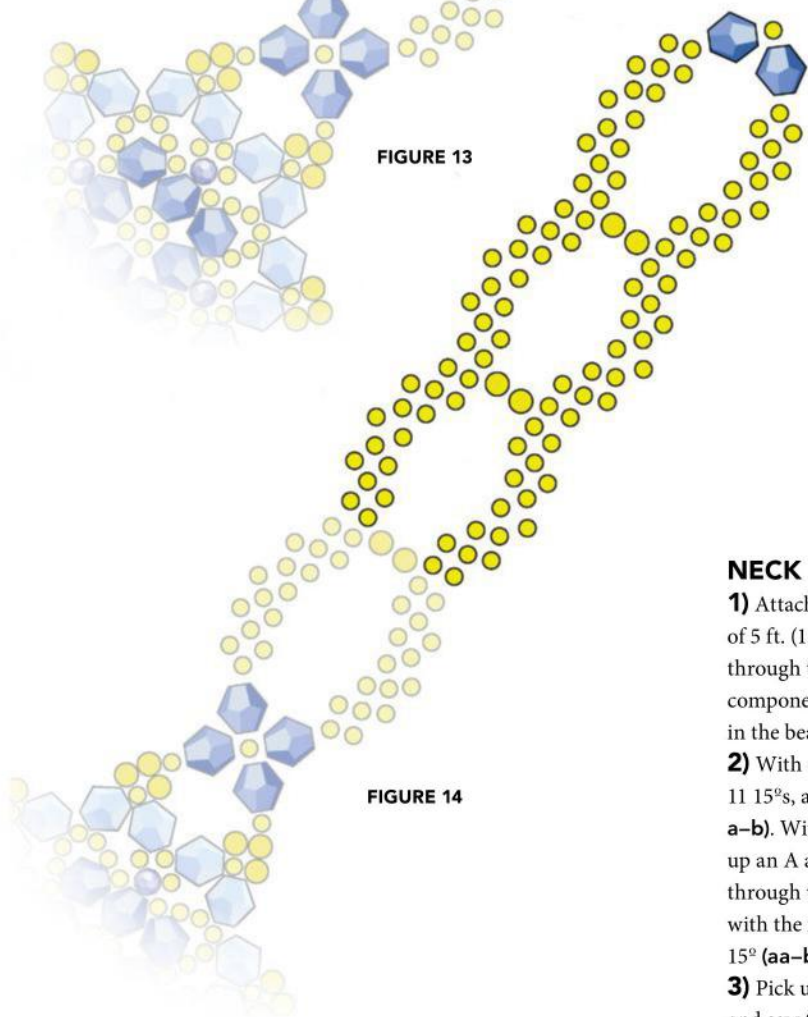


FIGURE 14

NECK CHAIN

1) Attach a needle to each end of 5 ft. (1.5 m) of thread, and sew through the center 15° on an end component, centering the thread in the bead.

2) With one needle, pick up an A, 11 15°s, and two 11°s (**figure 12, a–b**). With the other needle, pick up an A and 11 15°s, and sew through the two 11°s picked up with the first needle and the next 15° (**aa–bb**).

3) Pick up a 15°, skip the next 15°, and sew through the following 15° (**bb–cc**). Repeat this stitch four times, and sew through the following A, 15°, A, and 15° (**cc–dd**).

4) Continue adding 15°s on the second half of the ring (five

stitches), and sew through the two 11°s (**figure 13**). With the other needle, sew through the beads again to reinforce.

5) Make two more chain links, sewing through the 11°s instead of As, and then make one more, replacing the two 11°s with an A, a 15°, and an A (**figure 14**).

6) Repeat steps 2–5 to make four more chain links, and then make another set of two links.

7) Open a jump ring, and attach half of the clasp to the end link.

8) Repeat steps 1–7 on the other side of the necklace. **B:B**

GO ALL OUT!

For a glamorous ensemble, add a bracelet and a pair of earrings. Make a bracelet with six crystal components connected together. For earrings, make two components, adding a crystal drop at the bottom of each. Add a loop of seed beads at the top, and attach an ear wire.



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PERSIAN PASSION EARRINGS

designed by
Debora Hodyer

DIFFICULTY ●●●○○

tubular peyote / bead weaving

materials

copper earrings 1½ x 1¾ in.
(3.8 x 3.5 cm)

- 2 8 mm (ss39) crystal chatons (Preciosa, crystal golden honey)
- 4 6 mm fire-polished beads (polychrome viridian)
- 8 3 mm fire-polished beads (metallic gold)
- 4 g 2.5 x 5 mm SuperDuo beads (crystal bronze copper)
- 2 g 3.8 mm O-beads (opaque petrol alabaster pastel)
- 11° seed beads
 - 1 g color B (Toho 221, bronze)
 - 1 g color C (Miyuki 467, metallic indigo iris)
- 15° seed beads
 - 1 g color A (Toho 221, bronze)
 - 1 g color D (Miyuki 459, metallic olive)
- 1 pair of earring findings
- beading thread, size D, or Fireline, 6 lb. test
- beading needles, #10 or #11
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

basics

FacetJewelry.com/basics

- tubular peyote stitch
- square knot
- ending thread



Add a touch of adventure to your wardrobe with the exotic look of these uniquely shaped earrings made with a variety of bead styles.

EARRINGS

1) On 4 ft. (1.2 m) of thread, pick up eight SuperDuos, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Tie a square knot, sew through the next SuperDuo, and continue through the open hole of the same SuperDuo (**figure 1, a–b**).

2) Pick up a SuperDuo, and sew through the open hole of the next SuperDuo (**b–c**). Repeat this stitch seven times to complete the round, and continue through the open hole of the first SuperDuo added (**c–d**). Repeat these stitches once more to add another round of SuperDuos, using tight tension to make the beadwork cup, and then sew through the open hole of the first SuperDuo added in this round (**d–e**). End the tail.

3) Place the 8 mm chaton face up in the center of the beadwork. Pick up a color A 15° seed bead, and sew through the open hole of the next SuperDuo

(**figure 2, a–b**). Repeat this stitch seven times to complete the round (**b–c**). Using tight tension, retrace the thread path to secure the chaton, and sew through the next A (**c–d**). Continue through the outer hole of the adjacent SuperDuo (**figure 3, a–b**). **4)** Pick up five As, and sew through the outer hole of the next SuperDuo in the same round (**b–c**). Pick up three color B 11° seed beads, and sew through the outer hole of the next SuperDuo in the same round (**c–d**). Repeat these stitches three times to complete the round (**d–e**). Sew through the nearest hole of the adjacent SuperDuo, exiting behind the first set of five As added (**figure 4, a–b**) (the sets of As from the round just added are not shown in the remaining figures for clarity).

5) Pick up two O-beads, a color C 11° seed bead, two SuperDuos, a C, and two O-beads, skip the next SuperDuo in the same round, and sew through the following SuperDuo in the same round, which

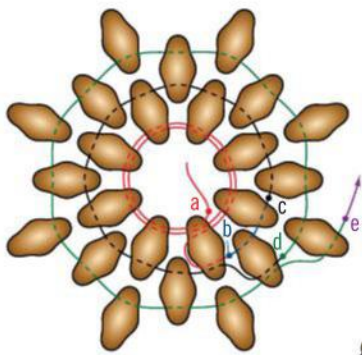


FIGURE 1

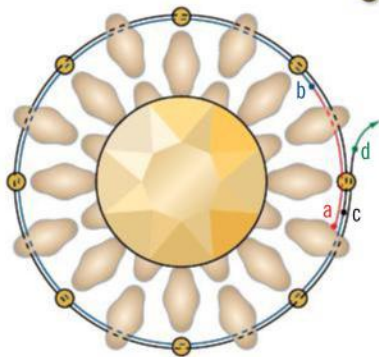


FIGURE 2

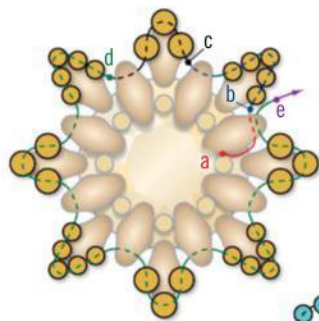


FIGURE 3

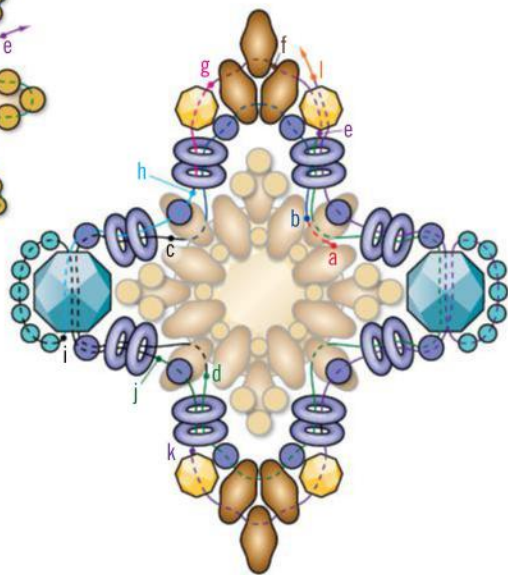


FIGURE 4

is located behind the next set of five As (**b–c**). Pick up two O-beads, a C, a 6 mm fire-polished bead, a C, and two O-beads, skip the next SuperDuo in the same round, and sew through the following SuperDuo in the same round, which is located behind the next set of five As (**c–d**). Repeat these stitches once more to complete the round, and sew through the first two O-beads added (**d–e**).

6) Pick up a 3 mm fire-polished bead, and sew through the open hole of the next SuperDuo (**e–f**). Pick up a SuperDuo, and sew through the open hole of the following SuperDuo (**f–g**). Pick up a 3 mm, and sew through the next two O-beads (**g–h**).

7) Pick up a C, and sew through the following two O-beads, C, and 6 mm (**h–i**). Pick up seven color D 15° seed beads, and continue through the 6 mm going in the same direction, and the next C and two O-beads (**i–j**). Pick up a C, and sew through the next two O-beads (**j–k**).

8) Repeat steps 6–7 once more to complete the round, and sew through the first 3 mm added (**k–l**).

9) Pick up three Ds, skip the next SuperDuo, and sew through the open hole of the following SuperDuo (**figure 5, a–b**). Pick up three Ds, skip the next SuperDuo, and continue through the following 3 mm and O-bead (**b–c**).

10) Pick up a D, three Cs, and a D, skip the next O-bead, C, and O-bead, and sew through the following O-bead and C to form a picot (**c–d**).

11) Pick up a C, and sew through the next seven Ds. Pick up a C, and continue through the following C and O-bead (**d–e**).



12) Pick up a D, three Cs, and a D, skip the next O-bead, C, and O-bead, and sew through the following O-bead and 3 mm (**e–f**).

13) Repeat steps 9–12 once more to complete the round, and sew through the first three Ds added (**f–g**).

14) Pick up a D, three Cs, and a D, skip the next SuperDuo, and sew through the following three Ds (**g–h**). Pick up three Ds, sew through the three Cs in the next picot, and continue through the beadwork as shown to exit the three Cs in the following picot (**h–i**). Pick up three Ds, and sew through the following three Ds (**i–j**). Repeat these stitches once more to complete the round,

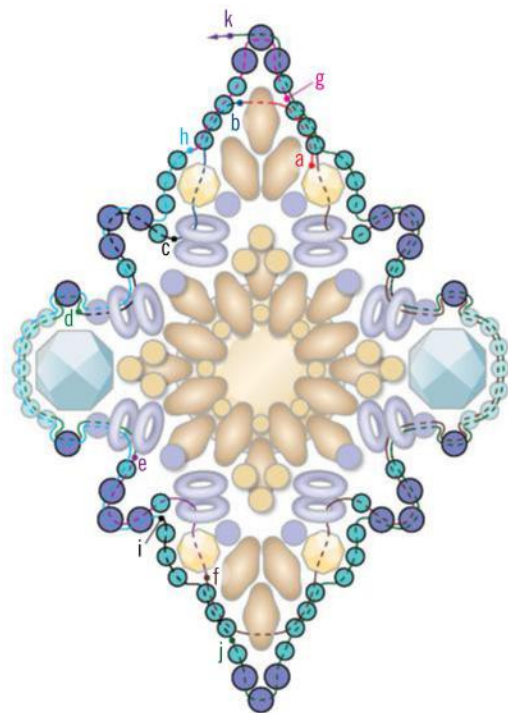


FIGURE 5

and continue through the first D and two Cs added in this round (**j–k**).

15) Pick up six Ds, and sew through the same C to form a loop. Retrace the thread path several times, and end the thread. Open the loop of an ear wire, and attach it to the loop of Ds.

16) Make another earring. **B•B**

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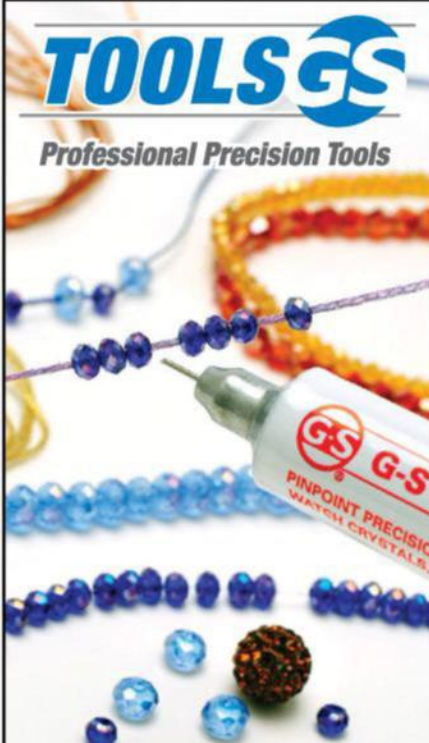
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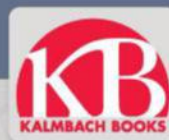


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THE COUNTESS BRACELET

designed by
Marcia L. Balonis

DIFFICULTY ●●○○○

right-angle weave



materials

red bracelet 7 x 5/8 in. (18 x 1.6 cm)

- 21 6 mm round crystals (Swarovski 5000, dark red coral AB)
- 42 3 mm bicone crystals (Swarovski, crystal AB2X)
- 40 3 mm crystal pearls (Swarovski, white)
- 170 2 mm glass pearls (Preciosa, white)
- 5 g 11° seed beads (Miyuki 191, 24k gold-plated)
- 5 g 15° seed beads (Miyuki 191, 24k gold-plated)
- 1 ball-and-socket clasp
- Fireline, 8 lb. or 10 lb. test
- beading needles, #11 or #12

green bracelet colors 6 5/8 x 7/8 in. (16.8 x 2.2 cm)

- 40 6 mm bicone crystals (Swarovski, erinite shimmer)
- 40 3 mm bicone crystals (Swarovski, emerald AB2X)
- 38 3 mm crystal pearls (Swarovski, white)
- 264 2 mm glass pearls (chocolate brown)
- 7 g 11° seed beads (Miyuki 191, 24k gold-plated)
- 7 g 15° seed beads (Miyuki 191, 24k gold-plated)
- 1 2-strand clasp (gold-filled)

blue bracelet colors 7 x 1 1/8 in. (18 x 2.9 cm)

- 60 6 mm bicone crystals (Swarovski, mix of turquoise AB2X, Montana AB, and aquamarine satin)
- 40 3 mm bicone crystals (Swarovski, Montana AB)
- 38 3 mm crystal pearls (Swarovski, white)
- 384 2 mm glass pearls (Czech, snow)
- 7 g 11° seed beads (Miyuki 191, 24k gold-plated)
- 7 g 15° seed beads (Miyuki 191, 24k gold-plated)
- 1 3-strand clasp (gold-filled)

basics

FacetJewelry.com/basics

- right-angle weave: flat strip, adding rows
- square knot
- ending and adding thread

Create a dazzling bracelet using crystals and pearls on a right-angle weave base. This elegant project builds outward in layers.

SINGLE-ROW BRACELET

1) On 3 yd. (2.7 m) of thread, pick up 10 2 mm pearls. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through all the pearls again (not shown in the figure for clarity). Continue through the first seven pearls (**figure 1, a–b**). End the tail.

2) Working in right-angle weave, pick up eight 2 mm pearls, and sew through the last two pearls your thread exited at the start of this step. Continue through the first five pearls just added (**b–c**). Repeat this stitch 19 times, or for the desired length (**c–d**), allowing for 1/4 in. (6 mm) shrinkage due to the embellishment.

3) Pick up two 11°s and a clasp loop, and sew back through the last 11° just picked up (**d–e**). Pick up an 11°, sew through the end two pearls (**e–f**), and retrace the thread path through the

clasp connection several times to reinforce.

4) Pick up an 11°, and sew through the next three pearls (**figure 2, a–b**). Repeat this stitch along the entire edge, but sew through only two pearls after the last stitch (**b–c**).

5) Repeat step 3 to attach the second half of the clasp (**c–d**).

6) Pick up an 11°, and sew through the next three pearls (**d–e**). Repeat this stitch along the entire second edge, but sew through only two pearls for the last stitch (**e–f**).

7) Pick up a 15° seed bead, a 6 mm crystal, and a 15°, cross the adjacent opening diagonally, and sew through the corresponding two pearls on the other edge, going in the same direction (**figure 3, a–b**). Repeat this stitch to add a 6 mm crystal to every opening (**b–c**), and sew through the adjacent end edge 11°.

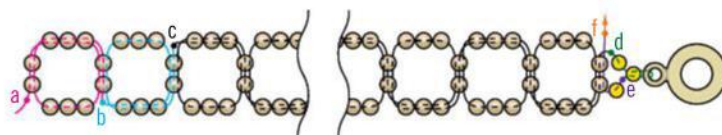


FIGURE 1

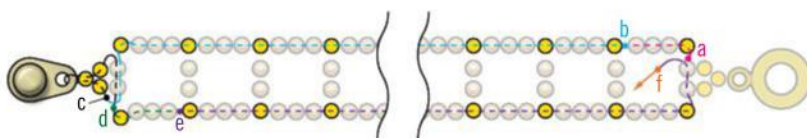


FIGURE 2

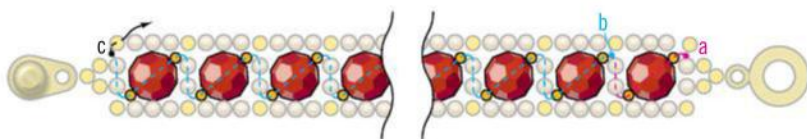


FIGURE 3

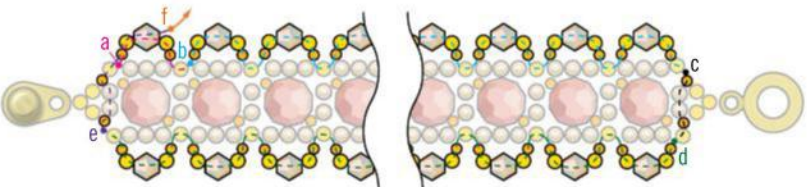


FIGURE 4

8) Pick up a 15°, an 11°, a 3 mm bicone crystal, an 11°, and a 15°, and sew through next 11° along the edge to form a picot (**figure 4, a–b**). Repeat this stitch along the entire edge (**b–c**). Pick up a 15°, and sew through the next two pearls. Pick up a 15°, and continue through the next 11° on the opposite edge (**c–d**). Continue adding picots along the second edge (**d–e**). Pick up a 15°, and sew through the next two pearls. Pick up a 15°, and continue through the next four beads to exit the end bicone on the first edge (**e–f**).

9) Pick up a 15°, a 3 mm pearl, and a 15°, and sew through the next bicone (**figure 5, a–b**). Repeat this stitch along the entire edge (**b–c**), and sew through the beadwork to exit the end bicone on the opposite edge (**c–d**). Add pearl picots along the this edge (**d–e**), and end the threads.

MULTIPLE-ROW BRACELETS

1) Complete steps 1–2 of “Single-row bracelet,” and sew through the next three pearls on one edge (**figure 6, a–b**). Pick up seven 2 mm pearls, and sew through the three pearls your thread just exited and the first two pearls added (**b–c**).

2) Pick up five 2 mm pearls, and sew back through the next three edge pearls in the previous row and the two pearls your thread exited in the previous stitch (**c–d**). Continue through the five pearls just added and the following three pearls in the previous row (**d–e**).

3) Pick up five 2 mm pearls, and sew through the last two pearls in the previous stitch, the three pearls your thread exited at the start of this step, and the first two pearls just added (**e–f**).

4) Repeat steps 2–3 for the remainder of the base.

5) Work another row if desired.

6) Work as in steps 6–9 of “Single-row bracelet” to add 6 mm bicones in the openings and embellish the outside edge of the band as before. To reverse the direction of a bicone in a row, start

at the opposite corner and cross the opening in the base in the opposite direction. Do not add the clasp ends until the base and its embellishments are complete.

Two-row clasp

Exit an edge bicone, and sew through the next three beads (**figure 7, a–b**). Pick up two 15°s and a clasp loop, and sew back through the last two 15°s added (**b–c**). Continue through the next 11°, 15°, two pearls, 15°, 11°, 15°, two pearls, 15°, and 11° (**c–d**). Pick up two 15°s, and sew through the other clasp loop, the last two 15°s added, and the next 11° (**d–e**). Retrace the thread path of the clasp connection, sew through the beadwork to the opposite end, and attach the other half of the clasp as before.

Three-row clasp

Exit an edge bicone, and sew through the next three beads. Pick up a 15°, two 11°s, and an end clasp loop, and sew back through the two 11°s just added. Pick up a 15°, and sew through the next 11° (**figure 8, a–b**). Repeat the last two stitches twice to attach the remaining clasp loops (**b–c**). Retrace the thread path of the clasp connection, sew through the beadwork to the opposite end, and attach the other half of the clasp as before. **B&B**

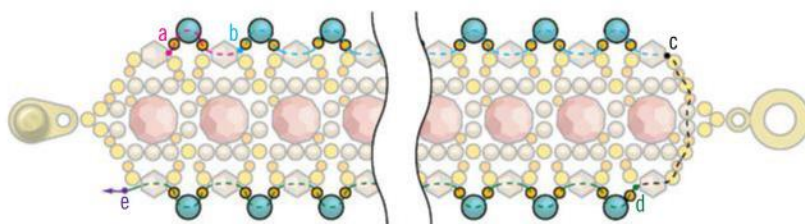


FIGURE 5

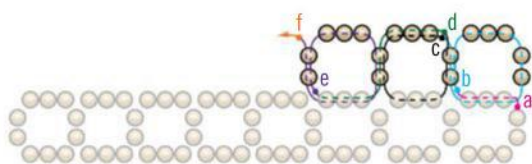


FIGURE 6

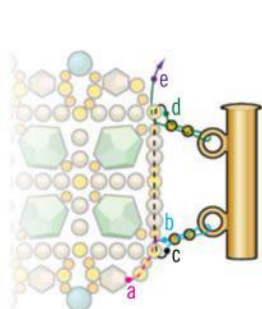


FIGURE 7

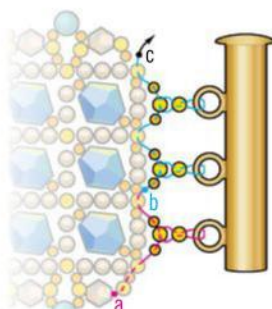


FIGURE 8

tips

- * This piece is best done with a single needle. But if you prefer the speed of crossweave, you can use two needles.
- * To adjust the bracelet's length, keep in mind that the RAW stitches with the crystals measure about three-to-an-inch. If you want your single-width bracelet to measure 8 in. (20 cm), you will need 24 6 mm crystals and 178 size 2 mm pearls.

-  6 mm round crystal
-  3 mm bicone crystal
-  3 mm pearl
-  2 mm pearl
-  11° seed bead
-  15° seed bead

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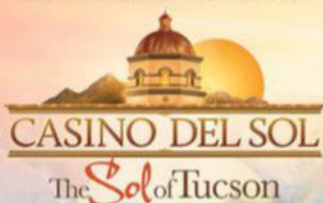


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designed by
Melissa Grakowsky Shippee

DIFFICULTY ●●●○○

tubular peyote / bead weaving





materials

16-in. (41 cm) necklace, including
2 3/4 x 1 1/2 in. (7 x 3.8 cm) pendant

- 1 14 mm round cushion bead (Czech, sueded gold medium amethyst)
- 14 3 x 10 mm 3-hole beam beads (CzechMates, dark bronze)
- 22 2 x 6 mm 2-hole bar beads (CzechMates, oxidized bronze berry)
- 2 6 mm druks (Czech, sueded gold medium amethyst)
- 14 4 mm fire-polished beads (Czech, halo ethereal regal)
- 22 3 mm English-cut beads (Czech, sueded gold crystal)
- 2 g 11° seed beads (Miyuki 457L, metallic light bronze)
- 2 g 15° seed beads (Miyuki 457L, metallic light bronze)
- 25 in. (64 cm) oval cable chain (Vintaj, natural brass)
- 2 7.25 mm jump rings (Vintaj, natural brass)
- 1 24 x 11 mm hook clasp
- Fireline, 6 or 8 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

basics

FacetJewelry.com/basics

- peyote stitch: flat
- ending and adding thread
- opening and closing jump rings

FOR BEST RESULTS

Reinforce all thread paths involving large and multi-hole beads in order to pull the beads tightly together.

Beam and bar beads revolve around a metallic cushion bead for a dimensional focal suspended above a smaller ring of beads with a drop.

LARGE COMPONENT

How to pick up beam and bar beads: Pick up each beam bead through the top hole (TH), middle hole (MH), or bottom hole (BH), per the instructions. Pick up each bar bead through the top hole (TH) or bottom hole (BH), as directed. When using two- and three-hole beads, check first to ensure that all holes are open.

1) On a comfortable length of thread and leaving a 14-in. (36 cm) tail, pick up a beam bead (BH) and an 11° seed bead 14 times, and sew through the first beam again to form a ring (figure 1, a–b). Retrace the thread path twice to reinforce (not shown in figure for clarity). Turn, and sew through the next hole (MH) of the same beam (b–c).

2) Pick up a bar bead (BH), and sew through the next beam (MH) (c–d). Repeat this stitch 13

times to complete the round (d–e). Sew through the first bar (BH), and turn to sew through the open hole of the same bar (TH) (e–f).

3) Pick up a 3 mm English-cut round bead, and sew through the open hole of the next bar bead (TH) (figure 2, a–b).

note This stitch causes the bar bead to rotate outward, so the bar beads look foreshortened in figures 2–4.

Repeat this stitch 13 times to complete the round, and then sew through the first 3 mm added (b–c). End and add thread as needed.

4) Pick up three 15° seed beads, and sew through the next 3 mm (c–d). Repeat this stitch 13 times to complete the round, and sew through the next bar bead (TH) (d–e). Turn to sew through the (BH) of the same bar bead and the next beam bead (MH)

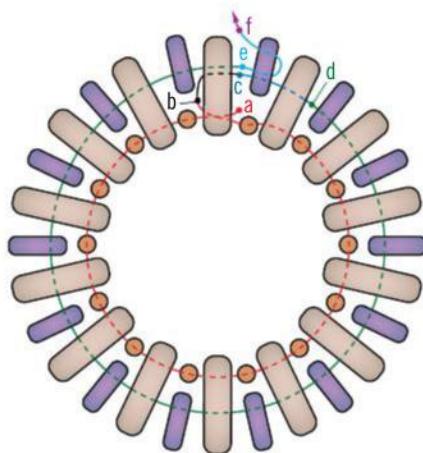


FIGURE 1

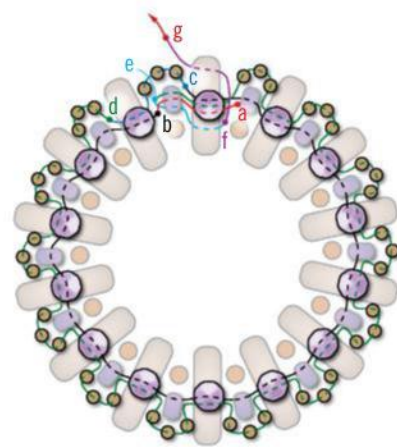


FIGURE 2

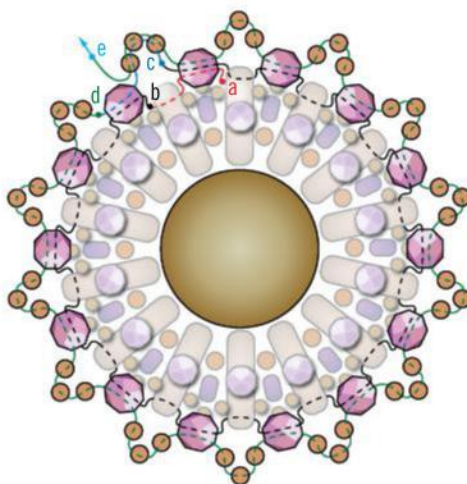


FIGURE 3

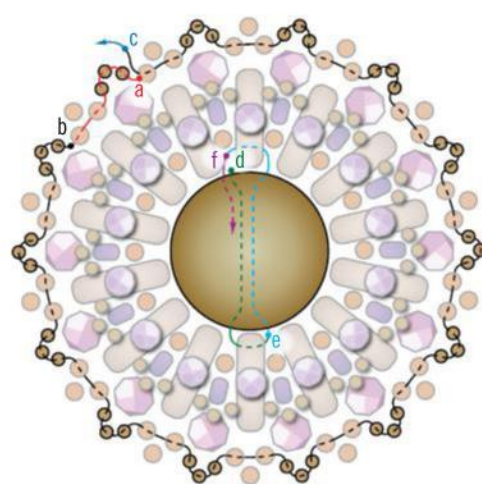


FIGURE 4

(e-f). Turn, and sew through the open hole (TH) of the same beam bead (f-g).

5) Pick up a 4 mm fire-polished bead, and sew through the open hole (TH) of the next beam bead (figure 3, a-b). Repeat this stitch 13 times to complete the round, and step up through the first fire-polished bead added (b-c).

6) Pick up three 11°s, and sew through the next fire-polished bead (c-d). Repeat this stitch 13 times to complete the round, and step up through the first three 11°s added (d-e).

7) Pick up three 15°s, and sew through the next 11°, skip the following 11°, and sew through the next 11° (figure 4, a-b). Repeat this stitch 13 times to complete the round (b-c), and set the working thread aside.

8) With the tail, pick up a 14 mm cushion bead, and sew through the inner hole of the opposite beam (d-e). Sew back through the cushion and the beam where the thread exited at the start of this step (e-f). Retrace the thread path twice to reinforce, and end the tail.

SMALL COMPONENT

1) On 1 yd. (.9 m) of thread and leaving a 12-in. (30 cm) tail, pick up a bar (BH) and a 15° eight times, and sew through the first bar again to form a ring (figure 5, a-b). Retrace the thread path twice to reinforce (not shown in the figure for clarity). Turn, and sew through the open hole of the same bar (b-c).

2) Pick up a 3 mm English-cut bead, and sew through the open hole of the next bar (c-d). Repeat this stitch seven times to complete the round, and sew through the first 3 mm added (d-e).

3) Pick up three 15°s, and sew through the next 3 mm (e-f). Repeat this stitch seven times to complete the round, and sew through the first three 15°s just added (f-g).

4) Pick up three 15°s, and sew through the next three 15°s (g-h). Repeat this stitch seven times to complete the round, but sew through only the first two 15°s after the last stitch (h-i). Set the working thread aside.

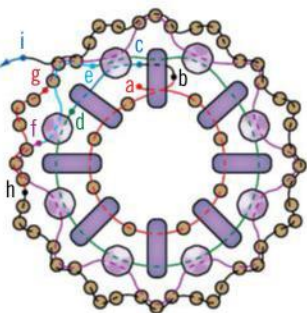


FIGURE 5

5) Turn the small component over. Attach a needle to the tail, pick up a 6 mm druk, and sew through the inner hole of the opposite bar (figure 6, a-b). Sew back through the 6 mm and the first bar (b-c). End the tail thread.

note The druk sits on top of the bar beads. This is the back of the small component. On the front, the druk is partially obscured by the beadwork.

ASSEMBLY

1) With the working thread of the large component, sew through the beadwork to exit a center 11° in an outer picot (figure 7, point a). Pick up five 15°s, and sew through the 11° the thread is exiting (a-b). Retrace the thread path twice to reinforce, and end the thread.

2) Position the small component face up (so the druk is partially obscured by the beadwork), and place it opposite the loop made in step 1. With the small component's working thread, pick up a 15° and an 11°, and sew through the 11° on the large

component that is opposite the loop (c-d). Pick up an 11° and a 15°, and sew through the top 15° in the small component (d-e). Retrace the thread path twice to reinforce (not shown in figure for clarity), and then sew through the beadwork to exit the bottom 15° (e-f).

3) Pick up a 6 mm, two 11°s, and three 15°s, and sew back through the second 11° just added (f-g). Pick up an 11°, and sew through the druk and the bottom 15° that the thread is exiting (g-h). Retrace the thread path once to reinforce (not shown in the figure for clarity).

4) Pick up six 15°s, and sew through the two 11°s closest to the druk (h-i). Pick up six 15°s, and sew through the bottom 15° on the small component (i-j). End the thread.

5) Attach two jump rings to the loop at the top of the large component. Cut the chain in half, and attach one chain to one jump ring, and the other chain to the other jump ring. Attach the clasp to the end of one of the chains. **B+B**

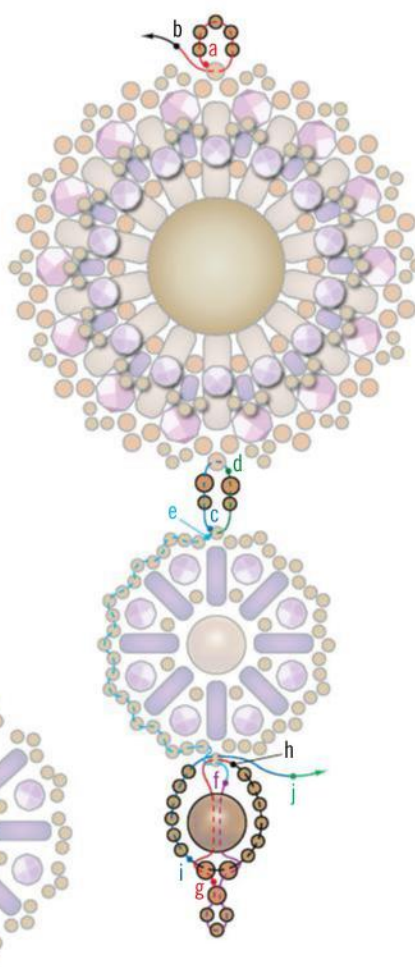
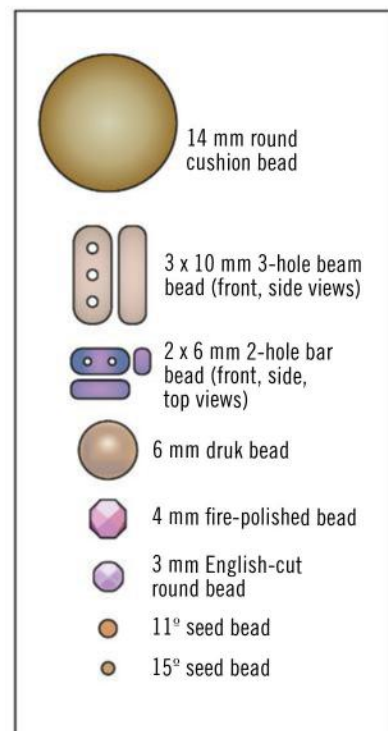


FIGURE 6

FIGURE 7



On the edge

Are you uneasy about exposed bead holes? Do you cringe at the sight of visible thread along your edges? Cover unsightly details with three edging techniques.

by Jamie Cloud Eakin



many popular beading techniques, including peyote stitch, brick stitch, loomwork, and square stitch end up with exposed bead holes and thread on the edge. Some people like this look, while others simply accept it as a result of the technique. But many beaders find this unacceptable in their beadwork, either because they think it looks unattractive or unfinished or they see it as a point of weakness in the piece because the exposed thread could more easily be cut or damaged. If you're among this group, take heart — you're not alone and the good news is that there are several ways to cover this edge.

materials bracelet samples

- 5–8 g 11° cylinder beads in each of 4–5 colors
- small amounts of edging beads, such as 15° or 11° seed beads, 11° cylinder beads, and 3 mm glass or crystal beads
- beading needles, #11 or #12
- Fireline, 6 lb. test, or nylon beading thread, size D

basics

- peyote stitch: flat even- or odd-count
- brick stitch
- loomwork
- square stitch

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SIMPLE BEAD EDGE

This technique provides the simplest solution. It is easy to stitch and hides the bead holes and exposed thread. You can use one color to provide a frame for your beadwork, as in the green zigzag pattern bracelet, bottom, or change colors to blend with or otherwise complement the colors in your piece, as in the multi-color zigzag bracelet, below.

Square stitch / loomwork

- 1) Sew up through two edge beads in the end row (figure 1, a–b).
- 2) Pick up an embellishment bead, and sew down through the edge bead in the next row and up through the adjacent edge bead in the following row (b–c).

- 3) Pick up an embellishment bead, and sew down through the top two edge beads in the previous row and up through the adjacent two beads in the next row (c–d).

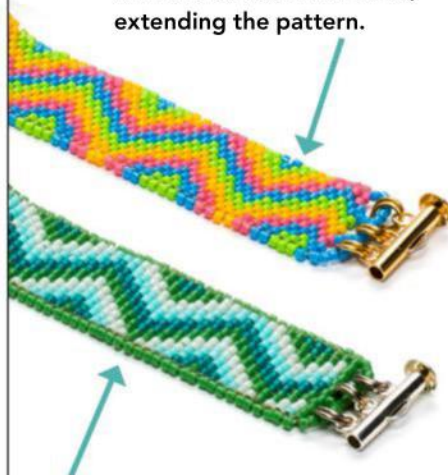
- 4) Work as in steps 2–3 (d–e) to the end of the band. Sew through to the other edge, and repeat to complete the edge embellishment.

Peyote stitch / brick stitch

- 1) Sew up through two edge beads at the end (figure 2, a–b).

- 2) Pick up an embellishment bead, and sew through the adjacent three beads so that your thread comes back out through the second edge bead (b–c). Repeat this stitch along the entire edge (c–d). Sew through to the other edge, and repeat.

The colors in the edging of this bracelet coordinate with the beads in the band, extending the pattern.



In this bracelet, all the edging beads are a single color, creating a frame around the beadwork.

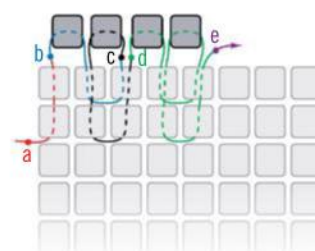


FIGURE 1

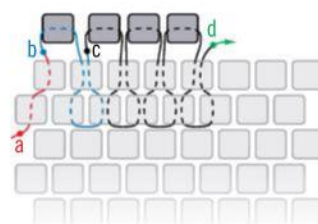


FIGURE 2

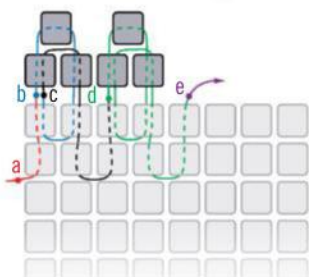
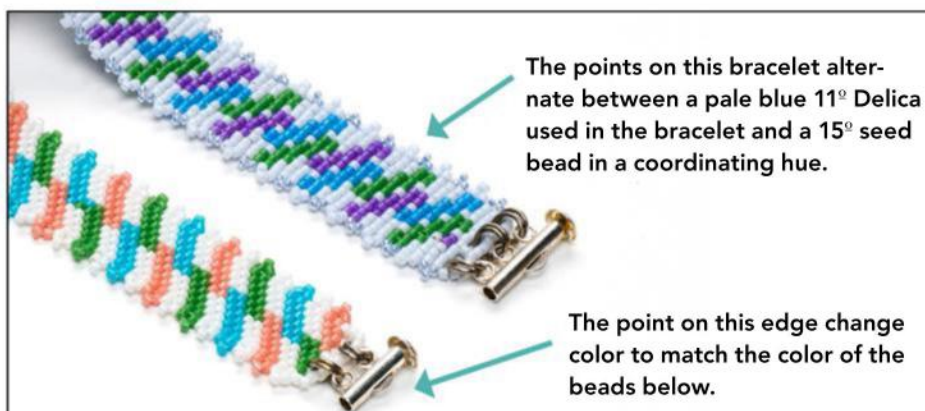


FIGURE 3

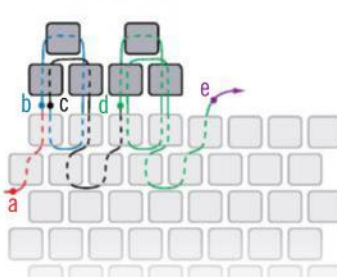


FIGURE 4

POINTED EDGE (AKA PICOT EDGE)

There are more beads added to the edge in this technique, which increases the overall width of the beadwork more than the simple bead edge. This also gives you more opportunities to create your own design using different colors or bead sizes.

- 1) Sew up through two edge beads in row 1 (figure 3 or 4, a-b).
- 2) Pick up three embellishment beads, and sew down through the edge bead in the next row and up through the edge bead in the previous row (b-c). Sew through the first and third beads just added, down through the two edge beads in the next row and up through the corresponding two beads in the following row (c-d).
- 3) Repeat step 2 (d-e) along the entire edge. Sew through to the other edge, and repeat.

SIDE PETAL EDGE

This edge is easy, fast, and adds more pizzazz to the beadwork that the other two techniques. The technique involves using a center bead surrounded by smaller beads to create a rounded profile. The edge beads are usually added over a base of four beads but you can change the base count if desired to create a taller loop (skip fewer edge beads) or one that hugs the edge closer (skip more edge beads). Use 3 mm beads, such as round, oval, or bicone, for the center bead. This is a great technique to use if you want to bling up a seed bead bracelet with some crystals.

- 1) Sew up through two edge beads in row 1 (figure 5 or 6, a-b).
- 2) Pick up a 15° seed bead, an 11° seed bead, a 3 mm bead, an 11°, and a 15°. Skip two edge beads, and sew through the top two or three edge beads in the next row and the corresponding beads in the following row (b-c).
- 3) Repeat step 2 (c-d) along the entire edge. Reinforce by stitching through the entire row of edging again, except this time sew down and up through only one bead along the edge.
- 4) Sew through the beadwork to exit the other edge, and repeat. **BIB**

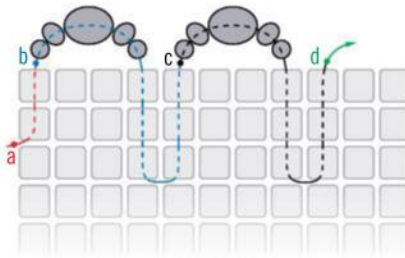


FIGURE 5

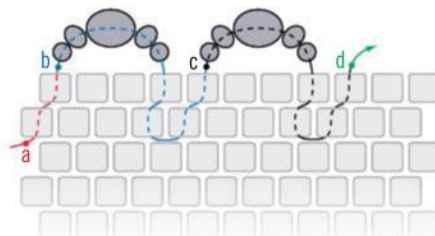
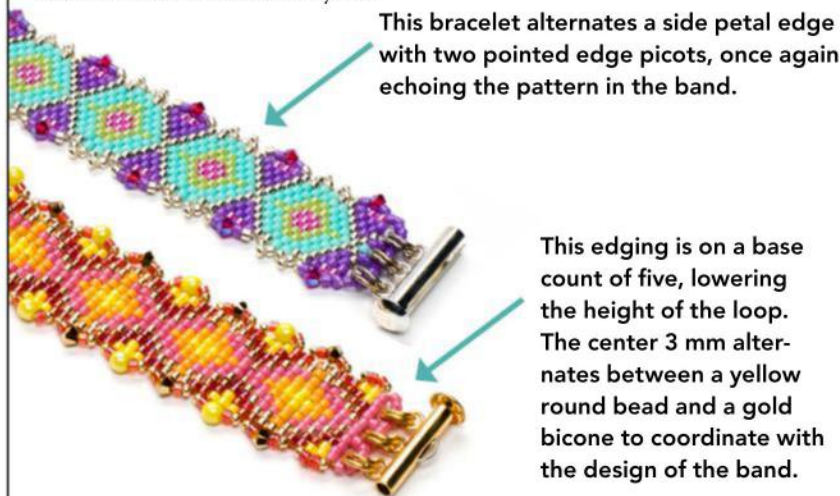


FIGURE 6



Pattern
PLAY >>



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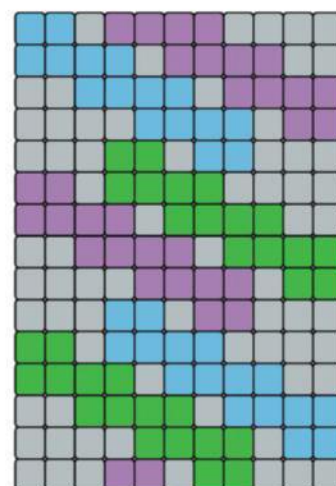
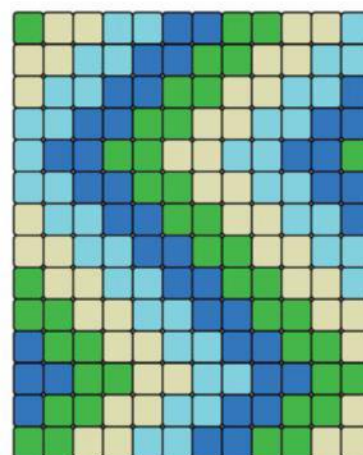
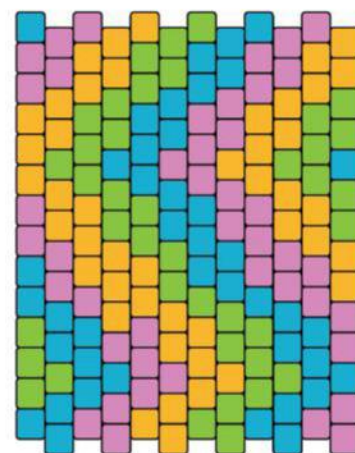
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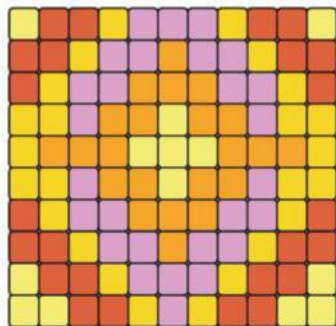
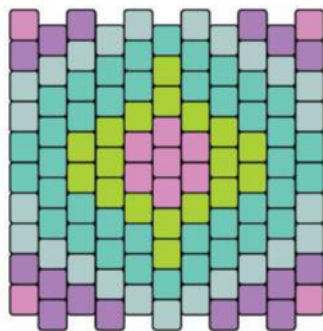
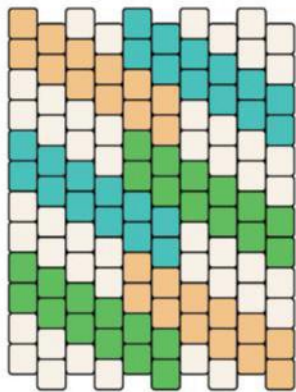
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PATTERN PLAY

Try one of these patterns (or perhaps do them all!) and experiment with the three edging techniques explained here. Or devise techniques and patterns of your own to customize the designs for your tastes.



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Advertiser's Index

GENERAL

Adorable Elements 64
Ain't Miss Bead Haven 55
Anne Choi 62
Apoxie Sculpt 76
Baker Bay Bead Company 55
Bead Creative 55
Bead Everything 55
Bead&Button-Bead On It board 84
Bead&Button Books 72, 83
Bead&Button Ornament Special Issue 84
•Bead&Button Show 2018 58
Bead & Design Shows 76
Beadaholique 82
Beadalon 15
Beadcats/Universal Synergetics 62

Beading by the Beach 55
Beads by the Bay 55
Beads Gone Wild 63
Beadsmith 64
Charm Factory 85
CraftOptics 62
Cynthia Rutledge 62
Eclectica 63
Equatoria 15
•Fire Mountain Gems 92
G-S Supplies, Inc. 72
•Gem & Lapidary Wholesalers .. 26, 69
Glass Garden Beads 63
ImpressArt 33
Innovative Bead Expos, The 15
ISGB 62

JBB International Ltd. 82
Jewelry Tools 63
•John Bead Corp 91
Karen Bruns Designs 63
Kor Tools 62
Leslee Frumin 85
•Lima Beads 7
Manek-Manek Beads 85
Monsterslayer, Inc. 76
•Pandahall.com 56-57
Paragon Industries, Inc. 62
Potomac Bead Company 64
•Preciosa 9, 40
Ranger Industries 16
Royalwood Ltd 85
School of Beadwork 62

•Shipwreck Beads 2
Shows of Integrity 72
•Soft Flex 17
•Starman, Inc. 10
•Swarovski North America LTD 3
T-Beads 62
Too Cute Beads 16
Wild Beads 55
Xuron Corporation 63

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ads in this issue.

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Shine on



In autumn of 2015, Kellie DeFries was as busy as an elf on Christmas Eve as she encased the body of a car with Swarovski crystals. This wasn't just any car she chose, but a hand-built 1956 Porsche 356 Speedster. DeFries calculated the surface area to determine the crystal count, and then divided the project into sections before tackling the epoxy application with her patent-pending Crystal Katana pickup tool. It took her a grueling 462 hours, all concentrated within 39 days. So how many crystals did she apply? Drum roll please... 247,148 crystals! Can you imagine the bead dreams she must have had during this arduous task?

Thank you, Kellie DeFries, for bringing the one-of-a-kind car to the 2017 Bead&Button Show where nearly 10,000 people enjoyed the display. For details about this Porsche and DeFries' other outrageous crystal-adorned accomplishments, go to crystalninja.com. **B&B**

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